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ANNALS

OF THE

ARTISTS OF SPAIN

VOLUME THE THIRD

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ANNALS

OF THE

ARTISTS OF SPAIN

BY

SIR WILLIAM STIRLING-MAXWELL
BARONET

A New Edition
INCORPORATING THE AUTHOR'S OWN NOTES
ADDITIONS AND EMENDATIONS

With Portrait and Twenty-four Steel and Mezzotint Engravings
ALSO NUMEROUS ENGRAVINGS ON WOOD

IN FOUR VOLUMES
VOLUME THE THIRD

STATE HISTORICAL SOCIETY
1891
OF WISCONSIN.

LONDON
JOHN C. NIMMO
14, KING WILLIAM STREET, STRAND
MDCCCXCI

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Theirs was the skill, rich colour and clear light
To weave in graceful forms by fancy dream'd,
So well that many a shape and figure bright,
Though flat, in sooth, reliev'd and rounded seem'd,
And hands, deluded, vainly strove to clasp
Those airy nothings mocking still their grasp.

STATE HISTORICAL SOCIETY
1891
OF WISCONSIN.

ILLUSTRATIONS

VOLUME THE THIRD.

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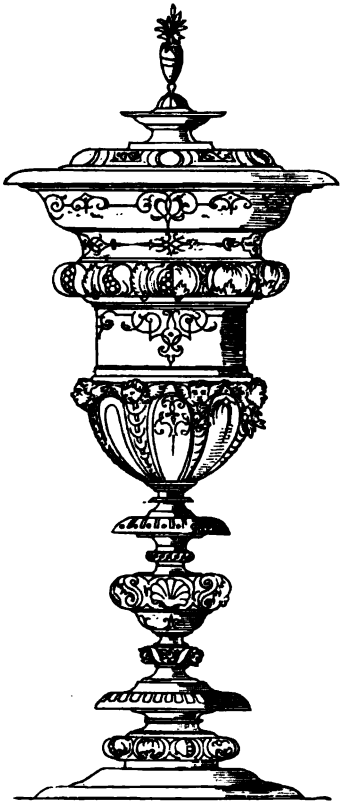
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CHAPTER X.

REIGN OF PHILIP IV. 1621–1665—(*continued*).

Castile.

FEW of the painters of Castile, contemporary with Velazquez, were men of sufficient mark to be considered as rivals of that great artist. Of those upon whose story we are now entering, only one or two would have shone as stars of much lustre, even if he had not risen, like a sun on their hemisphere, to eclipse them. But it must be remembered that Vincencio Carducho, Mayno, Eugenio Caxes, Pedro de las Cuevas, and other artists who rose to fame under Philip III., lived far into the present reign, and rendered the age which commenced at the arrival of Velazquez, in 1623, the most splendid epoch in the history of painting at Madrid. Nearly all the

Painting flourishes at Madrid,

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and declines at Toledo.

pictorial genius of Castile was concentrated in the capital. The last fine pencil of ancient Toledo was buried with Luis Tristan; and Valladolid, Burgos, and Cuença, although not altogether barren of painters, were not in a condition to contest the palm with the court-town, of which the forces were continually recruited from the flower of the provinces.

Amateurs. Don Lazaro Dias del Valle.

Don Lazaro Diaz del Valle, a man of letters and chronicler of the kingdoms of Castile and Leon,[1] likewise deserves notice as a lover of art, and a friend of artists. Cean Bermudez saw a clever pen and ink sketch of his, representing the King Don Pelayo, and a variety of heraldic drawings. But his most important contribution to the province of art was a copious collection of manuscript notes on the lives and works of contemporary painters and sculptors,[2] of which both Palomino, and Cean Bermudez after him, made large use. In 1658 he composed an eulogy, and drew up a catalogue of the painters who had been knights of the various military orders, which he appropriately dedicated to his friend Velazquez, the last and greatest whose breast had received the red cross. He was likewise

His notes on art.

[1] I find no mention of him, either in the first or second edition of Nicolas Antonio.

[2] A copy of these was in the possession of Don Joseph Ruenes, of the Academy of History, who allowed Cean Bermudez to have it transcribed for his own use.

Don Rafael Sanguineto.

a tolerable poet, and has left several sonnets in praise of his artist-friends. Don Rafael Sanguineto, knight of Santiago, and dean of the Regidors of Madrid, was also an amateur painter and a patron of art, who gave Alonso Cano lodging in his house, when that master returned from Valencia.

Antonio Lanchares.

Antonio Lanchares was born at Madrid as early as 1586, and entered the school of Patricio Caxes, where he acquired a style so like that of the master's son, Eugenio, that their works could hardly be distinguished from each other. He was employed to paint various pictures for the Jesuits' convent at Madrid, and for the Carthusians of Paular, who paid him 7,000 reals for some frescoes in their sagrario; but most of these had perished before the close of the last century. In the Chapter-room at El Paular, two of his works, "Our Lord's Ascension," and the "Descent of the Holy Ghost," were seen by Cean Bermudez, who considered them of sufficient merit to entitle him to rank amongst the best painters of Spain. One of them bore the signature, *Antonius Lanchares, Hispanus in Cartuxia Paularis, fecit anno* 1620. In 1625 he was commissioned by Fray Gaspar Prieto, General of the Order of Mercy, to paint for the convent of that order at Madrid some pictures on the life of the holy Catalan, Pedro Nolasco, a kinsman of St. Julian of Cuença, and a zealous redeemer of Christian

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captives in the thirteenth century, and the first monk who assumed the white robe of Mercy.[1] He likewise executed a large composition for the choir, representing Our Lady and a chorus of angels coming to the aid of a company of friars, whose anthems failed for lack of voices; a worthy and graceful thought, and an adornment well suited to the place. These works were executed in a pleasing and natural style; and it is to be hoped that some of them survive in the National Museum. Lanchares died at Madrid in 1658, and was buried in the church of S. Felipe el Real. Cean Bermudez possessed one of his sketches, a bishop seated, drawn in a masterly manner. His name is unknown in the Royal Gallery.

Luis Fernandez.

Luis Fernandez, who must not be confounded with the Sevillian artist of the same name in the reign of Philip II.,[2] was born at Madrid in 1596, and became one of the best scholars of Eugenio Caxes. For the cloister of the Convent of Mercy, in the capital, he painted a variety of pictures on passages from the life of St. Raymond, a holy hero of the white robe and red cross.[3] He also furnished the paintings in fresco, distemper, and oil for the church of Santa Cruz, which was burnt down in

[1] Interian de Ayala, *Pictor Christianus eruditus*, p. 230–1; Villegas, *Flos Sanctorum*, p. 83.

[2] Supra, chap. vi. p. 375.

[3] Ibid. p. 374.

the last century. In execution and colouring his works much resembled those of his master. He died at Madrid in 1654.

Bartolomé Roman.

Bartolomé Roman was born at Madrid in 1596. He studied painting first in the school of Vincencio Carducho, and afterwards in that of Velazquez. Few Castilian painters, says Cean Bermudez, equalled him in power of drawing, and in richness and harmony of colouring. But his success was by no means commensurate with his merits, and his works were not often to be met with. One of his most important pictures seems to have been a large composition in the sacristy of the church of the Incarnation, representing the marriage-feast, in the parable, whence a guest was ejected for appearing without a wedding garment.[1] At Alcalá de Henares the convent of San Diego had some pictures by him, amongst which was a St. Anthony that had been begun by Alonso Cano.

Juan de la Corte.

Juan de la Corte, a painter born at Madrid in 1597, finished his artistic studies in the school of Velazquez. For the palace of Buenretiro he executed pictures of the "Judgment of Paris," and the "Rape of Helen," the "Burning of Troy," and the "Relief in 1635 of Valenza on the Po," a town important for its bridge. Of these compositions

[1] Matt. xxii. 1–14.

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the last was the largest and the best; and the head of Don Carlos Colonna, leader of the relieving army, was painted by Velazquez. Corte painted several other works for the same palace, representing battle pieces, architectural views, and landscapes, in which his strength chiefly lay. He died in the same year as his master, 1660, leaving a son Gabriel, who painted with credit in the next reign. Another Corte, a native of Antequera, likewise distinguished himself in the days of Philip IV. as a painter of perspectives.

Gabriel de la Corte. Corte of Antequera.

Juan Rizi was the son of Antonio Rizi, a Bolognese painter, who accompanied Zuccaro to Spain.[1] He was born at Madrid, of a Spanish mother, in 1595, and his father being dead before the son began to handle a pencil, he received his instructions in painting in the school of Mayno. His talents soon brought him distinction, and employment in the Convent of Mercy, for which he painted six large pictures of the Passion of Our Lord, and martyrdoms of worthies of the red cross. Being of a devout disposition, he passed into Catalonia, and took the cowl of St. Benedict in 1626, at the monastery of Monserrate. The year after, he went to study philosophy at the university of Hirache, and theology at Salamanca. At the college of San

Fr. Juan Rizi.

[1] Supra, chap. iv. p. 257.

Vicente, where he entered himself, the sum of 100 ducats was required of each student, or of the convent to which he belonged, to defray the annual expense of his education. The purse of the painter-friar not being able to meet this demand, the abbot at first refused to admit him; and finally only consented to allow him two days to find the money. Rizi, therefore, resumed his pencil, and within the stipulated time produced a "Crucifixion," which relieved him of all difficulties; and the same resource enabled him to finish his course of study without costing the house at Monserrate a single maravedi.

Monserrate.

Returning to that romantic retreat, he there filled several conventual offices with great credit; and he was afterwards advanced to the abbacy of Medina del Campo. Whilst holding that dignity, he went in 1653 to Yuso, to paint a series of about thirty pictures for the high altar of the convent of San Millan.[1] The fame of his talents and piety rose so high, that all the houses of his order were eager to possess him as an inmate. In that of his brethren at Burgos he left some of his best works, the "Baptism of Our Lord," the "Decollation of St. John the Baptist," and many others. Amongst them was a picture of Scholastica, the sainted sister of St. Benedict, reading. In this holy maid he pour-

Yuso.

Burgos.

[1] Supra, chap. ii. p. 81.

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trayed a young girl, whose dower as a nun he paid with the price of his labours.[1] The Chapter likewise employed him to paint St. Francis of Assisi, St. Julian of Cuença, and other saintly heroes, for the Cathedral.

Madrid.

He afterwards returned to Madrid, and passed some time in the convent of St. Martin, for which he painted the pictures that adorned the chief cloister. In these, each head was a portrait of some member or servant of the house; and he delineated his own features in those of a black-bearded monk, in the composition representing the death of St. Benedict. At the capital he acquired the esteem of many persons of distinction, and he gave instructions in his art to the Duchess of Bejar, a great lady eminent for her accomplishments; to whom he also dedicated a work on painting, which he wrote, but does not seem to have given to the press.

Goes to Italy.

Towards the close of his life he went to Italy, his fatherland; and after some stay at Rome, took up his abode in the famous Benedictine convent of Monte Cassino. His virtues and his pencil delighted his Italian brethren, and their fame reached even to the Quirinal; for the Pope expressed a desire to see

Made a Bishop.

him, and conferred on him a bishopric in Italy. He

[1] Bosarte, *Viage*, p. 333.

did not live, however, to take possession of his new crozier, for, soon after his appointment, he died at Monte Cassino, in 1675, aged 80 years. The Queen of Spain's gallery contains only a single work of this good churchman, a composition representing St. Francis receiving the stigmata, or impressions in his hands, feet, and side, of the five wounds of Our Blessed Lord.[1] His style was simple and natural, and his colouring pleasing; but his works were often deficient in finish.[2]

Francisco Rizi.

Francisco Rizi, younger brother of Juan, was born at Madrid in 1608, and was the scholar of Vincencio Carducho. Seldom was a youth, says Cean Bermudez, more plentifully endowed with dispositions and talents for painting. No difficulty discouraged him, and a certain success always attended his undertakings. But a great natural facility of hand is sometimes as hurtful to the young artist, as strong powers of memory to the tyro in the exact sciences, and as apt to weaken his grasp of thought by saving him the trouble of thinking. There was no object, figure, or attitude that Rizi could not draw, as it were, off-hand; and the effect of this habit of off-hand drawing was that he never drew anything with perfect accuracy. He lived in an age and at a Court

His youthful facility of hand.

[1] *Catálogo* [1843], No. 520 [edition 1889, No. 1018].
[2] Bosarte, *Viage*, p. 331.

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where the arts of improvisation were highly valued and applauded: he secured a considerable share of contemporary fame at the least possible cost; and he thought as little of posterity as posterity has thought of him.

Works at Toledo.

Nothing has been recorded of the earlier part of his career, which seems to have consisted of labours for the churches and convents of the capital. Having painted for the sacristy of the Cathedral of Toledo a picture of the dedication of that venerable pile, it was so highly approved of by the Chapter, that in 1653 he was rewarded by being appointed to the office of its painter.

Made painter to the King.

Three years later, on the 7th of June 1656, he was chosen by Philip. IV. one of his painters in ordinary. As such, he painted the scenery and decorations of the theatre of Buenretiro, but in a style so extravagant and fanciful, and so generally imitated, that Cean Bermudez charges him with being an arch-corrupter of Spanish architecture.

Corrupt architectural taste.

He was employed in ecclesiastical as well as theatrical decorations, for he designed a tasteless high altar for the church of San Gines, since replaced by something better.[1] On the accession of Charles II. he was continued in his office; and having painted the fable of Pandora in a hall of Alcazar—known as the hall of mirrors—to the admiration of

[1] *Los Arquitectos*, tom. iv. p. 77.

the Court, he received, as a reward, the key of deputy-Aposentador.

Works at Toledo.

In 1665, he and Juan de Carreño were employed to paint the octagon chapel of Toledo Cathedral, a work which they finished in 1670, at the price of 6,500 ducats. Whilst it was in progress, they likewise undertook the painting of the Camarin, or vestry of Our Lady of the Sagrario, for which they were paid 4,500 ducats in 1667. In 1666, Rizi executed a portrait of Cardinal Archbishop Balthazar de Moscoso, for the winter Chapter-room; and in 1671, on occasion of the beatification of St. Ferdinand, a large composition, for the sacristy, representing that kingly soldier of the cross and the Archbishop Rodrigo examining the plans of the Cathedral, which owed its foundation to their munificence.[1] He was afterwards again employed with other artists in painting the monument for the Holy Week.

Legend of the Santa Forma, of the Escorial.

In 1684, Charles II. was moved with peculiar devotion towards a miraculous sacramental wafer, known as the Santa Forma, and revered as a relic at the Escorial. Its legend informs us that in the religious wars in Holland it was dashed from the high-altar of the Cathedral of Gorcum, and trodden under foot by some fierce Zuinglian heretics. From three rents, produced by this rough treatment, in

[1] Supra, chap. ii. p. 83.

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the fragile cake, there flowed portentous drops of blood, whereby one, at least, of the miscreants was immediately converted; and reverently gathering up the wounded Host, he and the Dean of Gorcum carried it off to a convent at Mechlin, whence, for better security, it was afterwards removed to Vienna and Prague. Sent in 1592 as a present to Philip II., it has ever since been shown on days of high festival, stained with divine gore, "to the comfort of Catholic believers, and to the confusion of their adversaries."[1] Charles II. having resolved to dedicate a new altar in the sacristy to this famous Host, Rizi was appointed to make a design, which, although executed under his inspection, in the richest marbles, proved, says Cean Bermudez, the single architectural blemish of the monastery. He also was ordered to paint a picture to serve as an altar-piece, and as a screen at ordinary times, for the Santa Forma; but he had only made the first sketch when he died at the Escorial in 1685. The work was afterwards finished, with infinite advantage to the altar, by his able scholar, Claudio Coello.

Francisco Rizi designs an altar for it.

Works.

Francisco Rizi, being one of the most rapid of painters, left behind him a countless multitude of works. Many of these still exist in the churches of Madrid; as, for example, in that of San Isidro el

[1] Ximenes, *Descripcion del Escorial*, p. 291.

Real the pictures of St. Francis Borja, and St. Luis Gonzaga, a scion of the ducal house of Mantua, and one of the highborn enthusiasts who forsook all things to follow Ignatius Loyola; and in that of San Andres, the two pictures of San Isidro the husbandman, patron of Madrid, showing how that saintly rustic saved his son from drowning in a deep well, by praying that the waters should rise and bear him to the brim, and how he appeared on the side of the Christian host at Navas de Tolosa, and so won that great battle for the King Don Alonso.[1] The Royal Gallery at Madrid possesses but one of his works, a full-length portrait of an unknown knight of Calatrava.[2] In the National Museum, to which despoiled convents must have furnished whole acres of his canvas, there are two of his pictures of Our Lady of the Conception, figures of some grace, with brilliant blue drapery, but with a complexion that recalls rather the rouge of the terrene toilette than the "celestial rosy red," the proper hue of angelic beings. He left a great number of sketches, displaying much talent; but, like his larger works, hasty and incorrect. He regarded his pencil, not as a weapon whereby he was to win immortality, but as a manual tool that was

Style.

[1] Villegas, *Flos Sanctorum*, p. 844-5.
[2] *Catálogo* [1843], No. 514 [edition 1889, No. 1017].

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to bring him in as much money as possible. Being naturally gifted with readiness, as well of invention as of hand, he therefore got through a great amount of labour; and became, in Castilian painting, a kind of industrious Blackmore. He was assisted in many of his works at Madrid and Toledo by his pupil, Juan Valdelmira de Leon, a native of Tafalla, in Navarre, and an artist of greater promise, who rivalled Arellano in flower-painting, and died in his 30th year.

Juan Valdelmira de Leon.

Pedro de Obregon was born at Madrid about 1597. Cean Bermudez conjectures that he was the son of an artist of the same name, who executed the illuminations of the choir-books for evening service in the Cathedral of Toledo, in 1564. He was certainly a disciple of Vincencio Carducho, whose style he imitated with considerable success. Besides many easel pictures executed for private persons, he left a good altar-piece, representing St. Joachim and St. Anne, in the church of Santa Cruz, and a large picture of the Blessed Trinity in the Convent of Mercy, at Madrid. He likewise used the graver with some skill; and amongst other works, engraved a drawing by Alonso Cano of St. Dominic, the darling saint of Old Castile. Dying at Madrid in 1659, he left two sons, Diego and Marcos, whom he had instructed in art, and who were engravers of some reputation. The first chiefly

Pedro de Obregon.

His father.

employed himself on title-pages for books, and on devotional prints, amongst which was a St. Catherine, designed by Cano. Marcos de Obregon, a name rendered as famous in Spain as that of Tom Jones in England, by the novel of Espinel, became a priest, and lived till 1720.

Diego de Obregon. Marcos de Obregon.

Antonio Pereda, one of the ablest painters of Castile in this reign, was born in 1599, at Valladolid. By the death of his father, he was left in his infancy to the care of his mother, Maria Salgado, and an uncle, who, discovering in the child a strong predilection for drawing, sent him to Madrid in 1606, when the Court removed to that capital. He was placed in the school of Pedro de las Cuevas, and soon made himself conspicuous there by his rapid progress in art. His assiduity and skill attracting the attention of Don Francisco de Tejada, councillor of Castile,[1] that gentleman conceived a liking for him, and took him into his house, bringing him up like his own son, and leaving him at liberty to pursue his studies. The Court architect, Crescenzi, by-and-by happened to see a specimen of his drawing, and admired it so highly that he begged the young artist of his protector, and undertook his further education. His new friend being powerful in the palace, Pereda thenceforth applied

Antonio Pereda.

[1] Supra, chap. vii. p. 483.

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himself to study in the royal galleries; and by his diligence in copying the works of Venetian masters he acquired a rich style of colouring, which no Castilian painter has ever surpassed.

Works.

When he had attained his eighteenth year, he exhibited a picture of the "Mystery of the Immaculate Conception," the figure of Our Lady standing upon clouds, and upborne by hovering cherubs. It immediately arrested public attention, and was so highly esteemed that the critics would not, for some time, believe that it was the work of its author. Crescenzi, proud of his young retainer, sent it to Rome to his brother the Cardinal, and it obtained the approbation of that churchman, and of the Roman artists. The fame of Pereda continued to increase, and, amongst other painters, he was appointed by Olivares to furnish pictures for the decoration of Buenretiro. One of his contributions to the gallery of the new palace was an imaginary portrait of the Gothic King Agilo; another was a large composition on the relief of Genoa by the Admiral Marquess of Santa Cruz, which he filled with authentic portraits of historical personages, and executed in a style worthy of the best artists of that able band which now had Velazquez for a captain. He was much caressed by noble connoisseurs, especially by the Admiral of Castile, who employed him to paint a picture for a chamber in

his palace, set apart for the reception of works of the best Spanish masters. The subject was the "Spoils of Death," which Pereda treated in a fanciful and effective manner.

Wife; her airs,

He was married to Doña Maria de Bustamente, a woman of some rank, it appears, and still greater pretension; for she would associate only with people of high fashion, and insisted on having a dueña in constant waiting in her antechamber, like a lady of quality. Pereda was either not rich enough to maintain, or not jealous enough to desire, such an attendant. He therefore compromised matters by painting on a screen an old lady sitting at her needle, with spectacles on her nose, and so well and truly executed, that visitors were wont to salute her as they passed, taking her for a real dueña, too deaf or too discreet to notice their entrance. By this ingenious device, his wife's dignity and his own repose were secured, the skill of his pencil displayed, and his house provided with a piece of furniture capable of over-awing or of sheltering the amorous advances of a Candide.[1] His lady-wife bore him a son, named Don Joaquin, who took after his mother, and became gentleman-usher of the royal chamber, with appointments worth 2,000 ducats. This post was obtained for the son by the

and her sham dueña, painted by her husband.

Son.

[1] See *Candide*, chap. i.

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Marquess of La Lapilla, as a recompense for a picture of St. Domingo, which the father had painted for the family chapel of that nobleman in St. Thomas's college at Madrid.

Character of Pereda.

Pereda was a man of taste and refinement: he possessed a large collection of prints and drawings, models, and pieces of sculpture, and also a good library of works on the fine arts. Palomino asserts, that notwithstanding his love for books, he could neither read nor write; and that when his visitors, seeing his well-furnished shelves, complimented him on his extensive acquaintance with the Latin and other tongues, he would reply that he was the most ignorant of men, thus concealing the truth by confessing it.[1] This improbable story not being confirmed by the manuscript of Diaz del Valle,[2] who was Pereda's intimate friend, is rejected by Cean Bermudez. Pereda died at Madrid in 1669, at the age of seventy. His aristocratic spouse survived him, says Palomino,[3] for twenty-nine years, and died in great penury.

Existing works.

In the Queen of Spain's gallery there are only two[4] pictures by Pereda. Of these the best is St.

[1] Palomino, tom. iii. p. 549.

[2] Supra, p. 826.

[3] Palomino, tom. iii. p. 550.

[4] [One of these, *Catálogo*, 1843, No. 368, has since been attributed by Don Pedro de Madrazo, in deference to the opinions of Palomino and Diaz del Valle, to Antonio Fernandez Arias (infra, p. 856), and is catalogued under his name in the *Catálogo descriptivo é histórico*, 1872. It is curiously missing from the *Catálogo* of 1889.]

Jerome in his cavern, disturbed in his reveries by the sound of the last trumpet,[1] painted with remarkable care, and finished as highly as any canvas that ever left the easel of Ferdinand Bol; each separate hair may be distinguished in the hermit's wiry white beard, and the skull lying beside him is as minutely laboured as that on his shoulders. It is signed with the artist's monogram, thus . The National Museum possesses a beautiful composition, representing the Blessed Virgin, St. John and the Disciples, assembled round the dead body of Our Lord. Here Pereda seems to have imitated the colouring of Vandyck; and the graceful Magdalene weeping over the Saviour's feet much resembles the corresponding figure in that master's picture on the same subject in the Museum at Antwerp. The dark figure, dusky as a Bedouin of the desert, holding the crown of thorns, is also a fine study. In the Academy of St. Ferdinand there hangs another excellent work of Pereda, in which some moral lesson is intended rather than conveyed. It represents a handsome youth in a rich green dress, black hat and white feather, asleep in his chair beside a table. There are on the table a tiara, a crown, a mitre, some books and pieces of armour, a casquet of tortoise-shell, a gold clock, rings and brooches, and

[1] *Catálogo* [1843], No. 287 [edition 1889, No. 939].

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a heap of silver and gold coins which have tumbled out of a purse, representations, in short, of all the good and glory of life. Over these an angel in violet draperies bends, holding a scroll, with a bow having the arrow fitted to the string, and the words *æterne pungit cito volat, et occidit.* The sleeping figure is very fine, and perfectly asleep; the angel not so good. The elegant accessories finely display the laborious skill of the artist, who painted ornaments of all kinds, musical instruments, and gold and silver plate, with all the delicacy of Mabuse himself.[1] The Magdalen nuns of Alcalá de Henares still preserve a picture of "Our Lady's Annunciation," elegant in design, and pleasing in execution, on the side altar of their church, for which it was painted by Pereda.

Francisco Collantes.

Francisco Collantes was born in 1599, at Madrid, where he was one of the best scholars of Vincencio Carducho. He painted for the monastery of San Cajetano a series of Apostles; but his favourite subjects were landscapes, which he executed with far more skill and taste than was usual in Castile. Several of his works are now in the Queen of Spain's

[1] Can this be the picture painted for the Admiral of Castile, mentioned at p. 840? In the *Catálogo de las Pinturas y Esculturas que se conservan en la Real Academia de San Fernando*, 8vo, Madrid, 1824, this picture is placed as No. 18, in Sala ix., and is described as "El Desengaño de la Vida porque representa a un personaje dormido y rodeado de calaveras y de otros despojos de la muerte. Puedede ser su mejor obra," p. 55.

gallery. Of these, "Ezekiel in the Valley of Bones,"[1] formerly at Buenretiro, is the most striking. The "exceeding great army" of skeletons are bestirring and refleshing themselves, as beheld in that mysterious vision;[2] the brown mountain background is well painted; and the figure of the Seer, in blue drapery, is worthy of Salvator Rosa. It is signed "*Fran. Collantes, ft.* 1630." A landscape, with trees and a brawling brook,[3] in the same collection, deserves notice; as well as the "Burning Bush in Horeb," another silvan scene, full of massy foliage and mellow sunshine, in the long gallery of the Louvre.[4] He likewise painted bodegones with good effect, and his sketches in red crayons were also, says Cean Bermudez, spirited and esteemed. For a book on the chase, written by Juan Mateos,[5] chief archer to Philip IV., he designed a print of boars driven into a circular pen to be shot at, which was engraved by Pedro Perret.[6] He died at Madrid, in 1656.

Francisco Fernandez.

Francisco Fernandez, born at Madrid in 1605, was likewise a student of good promise in the

[1] *Catálogo* [1843], No. 108 [edition 1889, No. 705].
[2] Ezek. xxxvii. 1–14.
[3] *Catálogo* [1843], No. 298 [edition 1872–3, No. 706].
[4] *Notice des Tableaux*, Ecoles d'Italie, No. 952 [edition 1879, Ecoles d'Espagne, No. 533].
[5] *Origen y dignidad de la Caza*, 4to, Madrid, 1634.
[6] Supra, chap. viii. p. 649.

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Pictures.

school of Vincencio Carducho. He was employed, amongst other artists, in painting the portraits of the Kings of Spain, for the Alcazar; and he executed two excellent pictures, "St. Joachim and St. Anne," and the "Burial of St. Francis de Paula," for the convent of Victory. Breakfasting one morning, in 1646, with a schoolmaster friend, one Francisco de Varas, the painter and the pedagogue had a dispute, which ended in blows, and the death of the former, to the regret of his fellow-artists, amongst whom he was popular. He etched the title-page, and the plates not executed by Fr°. Lopez, for his master's "Dialogues on Painting;"[1] and he was himself the instructor of Ximenes Donoso, a painter of some repute in the next reign.

Etchings.

Pedro Nuñez.

Pedro Nuñez, a native of Madrid, and born early in the seventeenth century, commenced his studies in painting under Juan de Soto,[2] and finished them at Rome, whence he returned with sufficient reputation to be employed to paint a series of the Spanish sovereigns for the private theatre of the Alcazar. In 1625, by command of Prieto, General of the Order of Mercy, he painted some pictures for the cloister of the convent under that rule; and he was recommended by the Board of Works and Woods as fitted to fill the post of King's painter, which,

[1] Supra, chap. vii. pp. 484 and 492.

[2] Ibid. p. 476.

however, was conferred on Nardi.[1] He died at Madrid, in 1654.

Juan de Pareja.

The scholars whom Velazquez left behind him were not numerous, nor have any of them proved his rivals in the favour of posterity. Juan de Pareja, one of the ablest, and better known to fame as the slave of Velazquez, was born at Seville in 1606, seven years after his master. His parents belonged to the class of slaves, then numerous in Andalusia,[2] the descendants of negroes imported in large numbers into Spain by the Moriscos in the sixteenth century;[3] and in the African hue and features of their son there is evidence that they were mulattos, or that one or other of them was a black. It is not known whether he came into the possession of Velazquez by purchase, or by inheritance; but he was in his service as early as 1623, when he accompanied him to Madrid. Being employed to clean the brushes, grind the colours, prepare the palettes, and do the other menial work of the studio, and

[1] Supra, chap. viii. p. 656.

[2] And throughout Spain, for many years afterwards. See Madame d'Aulnoy, *Voyage*, let. xii.; and M. M———, *Voyage*, p. 178.

[3] In 1560, so many had thus been introduced for domestic and agricultural purposes, that the representatives of Granada, in the Cortes held that year at Toledo, petitioned the king that these blacks might be sent out of the country, alleging that they were brought up in the Mahometan faith, and that their numbers were dangerous to the Christian population. —L. de Marmol Carvajal, *Hist. de la Rebelion y Castigo de los Moriscos*, 2 vols. 4to, Madrid, 1797, i. p. 135.

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Secret studies.

living amongst pictures and painters, he early acquired an acquaintance with the implements of art, and an ambition to use them. He therefore watched the proceedings of his master, and privately copied his works, with the eagerness of a lover, and the secrecy of a conspirator. In the Italian journeys in which he accompanied Velazquez,[1] he seized every opportunity of improvement; and in the end he became an artist of no mean skill. But his nature was so reserved, and his candle so jealously concealed under its bushel, that he had returned from his second visit to Rome, and had reached the mature age of forty-five, before his master became aware that he could use the brushes which he washed.

Discovered by Philip IV. to be a painter.

When at last he determined on laying aside the mask, he contrived that it should be removed by the hand of the King. Finishing a small picture with peculiar care, he deposited it in his master's studio, with its face turned to the wall. A picture so placed arouses curiosity, and is perhaps more certain to attract the eye of the loitering visitor than if it were hung up for the purpose of being seen. When Philip IV. visited Velazquez, he never failed to cause the daub or the masterpiece, that happened to occupy such a position, to be paraded for his inspection. He therefore fell at once into the trap, and

[1] Supra, chap. ix. pp. 706, 752.

being pleased with the work, asked for the author. Pareja, who took care to be at the royal elbow, immediately fell on his knees, owning his guilt, and praying for his Majesty's protection. The good-natured King, turning to Velazquez, said, "You see that a painter like this ought not to remain a slave." Pareja, kissing the royal hand, rose from the ground a free man. His master gave him a formal deed of manumission, and received the colour-grinder as a scholar. The attached follower, however, remained with him till he died; and continued in the service of his daughter, the wife of Mazo Martinez, until his own death in 1670. Pareja's portrait, finely painted by Velazquez, is in the gallery of Lord Radnor.[1] It represents him as an intelligent bright-eyed mulatto, with the thick nose and lips and curling black hair proper to his race, and dressed in a dark green doublet, with a white falling collar. This is perhaps the picture which gained Velazquez his election into the Academy of St. Luke.[2] Lord Carlisle possesses a head of a man of colour, by the same hand,[3] which seems to be the likeness of Pareja, and also a full-length portrait of Queen Mariana. The latter is attributed to the pencil of the freedman, but is more probably the work of his

Is set free.

Attachment to Velazquez and his family.

Portraits.

[1] [Exhibited at the Royal Academy, 1873.]
[2] Supra, chap. ix. p. 760.
[3] At Castle Howard, Yorkshire.

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fellow-disciple Mazo Martinez.[1] She is in widow's attire, and seated in a church; nuns seen behind, with a child who is giving alms, and is supposed to be Charles II. A dog lies at the Queen's feet, and she holds in her hand a letter inscribed with the name of Mazo Martinez.[2]

Works.

The Royal Gallery of Spain possesses only a single work of Pareja, a large picture of the "Calling of St. Matthew."[3] It is well composed, and executed with a close and successful imitation of the colouring and handling of Velazquez. Our Lord and His disciples wear the flowing Jewish gabardine; the collectors of customs, in doublets and flapped hats, are booted and spurred like Spanish cavaliers. The dusky face to the extreme right of the picture is a portrait of the painter; and the rich Turkey carpet which covers the table, and the jewellery thereon displayed, are finished with Dutch minuteness. In the Imperial Gallery of Russia there is also a specimen of the powers of the Sevillian serf, a portrait of a Provincial of a religious order, in dark monastic robes, and holding in his hand a book.[4] He excelled in por-

[1] [Curtis, p. 328, says that this picture, "although attributed to Pareja, is probably a repetition of the portrait by Mazo, in the collection of the late Don Valentin Carderera, now the property of the Duke of Villahermosa, at Madrid.]

[2] Letter from Lord Ronald Leveson Gower, May 19, 1875.

[3] *Catálogo* [1843], No 134 [edition 1889, No. 935].

[4] *Livret de la Galerie Impériale de l'Ermitge*, Salle xli., No. 3, p. 402: Waagen's *Catalogue*, No. 427.

traiture; and Palomino especially notices his likeness of an artist named Joseph Ratés, so forcibly painted as frequently to be taken for the work of Velazquez.[1]

Juan Bautista del Mazo Martinez

Juan Bautista del Mazo Martinez was born at Madrid, but in what year remains uncertain. He early entered the school of Velazquez, and devoted himself to copying his works, and those of Tintoret, Titian, and Paul Veronese, with so much assiduity and success, that his productions were sometimes mistaken for original pictures of those masters. Dryden asserts that he

> "who but arrives to copy well,
> Unguided will advance, unknowing will excel;"[2]

and Mazo Martinez proves, in part at least, the truth of the assertion. He acquired great skill in portraiture, and great applause by a picture of Queen Mariana, which he exhibited at the gate of Guadalaxara, and which attracted much attention, because it was one of the first pictures executed at Madrid[3] of the young sovereign. A fine full-length portrait, of an unknown military commander, in the Royal Gallery of Spain,[4] proves how faithfully

[1] Palomino, tom. iii. p. 551.

[2] *Epistle to the Earl of Roscommon.*

[3] Palomino, tom. iii. p. 551.

[4] *Catálogo* [1843], No. 131. [In the *Catálogo Descriptivo é Histórico*, 1872, and also in the *Catálogo* of 1889 (No. 789), this picture is described as "portrait of D. Tiburcio de Redin y Cruzat, caballero de S. Juan, y maestro de campo de la infantería española en tiempo de Felipe IV."]

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he followed in the footsteps of his master. But his best original works were hunting pieces and landscapes. Philip IV. employed him to execute views of Pamplona and Zaragoza, which long hung in the palace, and of which the latter is now in the royal picture gallery.[1] The prospect of the capital of Aragon is taken from the banks of the Ebro, and the foreground is enriched by an admirable group of figures painted by Velazquez. For richness and brilliancy of effect it is equal to the best of Canaletti's views of Dresden,[2] which it much resembles in style. A sea-port,[3] and a river-view,[4] in the same collection, likewise deserve notice. But he did not always paint thus; for near them hangs a prospect of the Escorial[5]—of all subjects that in which a Castilian artist should have put forth his whole strength—singularly flat and poor in effect.

First marriage.

Mazo Martinez married a daughter of Velazquez, and held the post of deputy-Aposentador; and in that quality he accompanied him in his journey to the Pyrenees.[6] At the death of the great artist, he succeeded to him as painter-in-ordinary, being

[1] *Catálogo* [1843], No. 79 [edition 1889, No. 788].
[2] In the small gallery on the terrace of Bruhl, in that city.
[3] *Catálogo* [1843], No. 231 [edition 1889, No. 792].
[4] Ibid. No. 300 [edition 1889, No. 795].
[5] [*Catálogo*, 1889, No. 793.] [6] Supra, chap ix. p. 780.

appointed to the vacant post on the 19th of April 1661. He frequently painted Queen Mariana after she had veiled her luxuriant tresses with the sombre weeds of widowhood; and he likewise delineated the sickly countenance of her son, Charles II. By the daughter of Velazquez he had two sons, Gaspar and Balthasar, who obtained honourable preferment at court. Becoming a widower, he contracted a second marriage with Doña Anna de la Vega; and he died on the 19th of February 1687, in the Treasury at Madrid, and was buried in the church of San Gines. His portrait, by the dashing Esteban March, hangs in the Royal Gallery:[1] his face is that of a swarthy and somewhat plain Spaniard, and he holds in his hands the implements of his calling.

Second marriage.

Death.

Portrait.

Santiago Moran flourished as a painter at Madrid, about 1640. Cean Bermudez mentions with praise three of his works, all pictures of St. Jerome, as displaying considerable knowledge of anatomy, and one of them adorned with a good landscape background. His style somewhat resembled that of Albano; and one of these St. Jeromes was engraved, and palmed on the world as a work of Guercino. He designed the nine Muses for Quevedo's nine books of poems, called the Spanish

Santiago Moran.

[1] *Catálogo* [1843], No. 184 [edition 1889, No. 779].

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Parnassus, with which the edition of 1670 was illustrated.[1]

Pedro Dias Morante.

Pedro Diaz Morante was a writing-master who was born near Toledo in 1566, and flourished at Madrid, in the reigns of the second, third, and fourth Philips. He was the most voluminous of the early Spanish writers on penmanship, and published no less than four volumes on the subject,[2] each preceded by an introduction full of unmeasured praise of his art, his scholars, and himself. He was especially proud of having taught a Greek prelate, the Archbishop of Naxia, who was at Madrid, in the reign of Philip III., on ecclesi-

[1] *El Parnaso Español y Musas Castellanas*, 4to, Madrid, 1670.

[2] *Arte de Escribir*, primera parte, 1615, segunda parte, 1624, tercera parte, 1627, quarta parte, 1630, Madrid long folio. His disciple Blas Lopez republished a selection of his specimens of writing in 1657, and Santiago Polmares in 1776. Amongst the most spirited of his many flourished designs is a pair of fighting dogs, which occurs in his second volume. An idea of his portrait of Philip IV. may perhaps be gained by looking at the portly nymph supporting the dedication, to the Count of Floridablanca, of Servidori's *Reflexiones*, where there is a full account of Morante, tom. i. p. 50. Is the *Instruccion de Principes* mentioned by Cean Bermudez, *Dicc.* p. 66, v. vi., identical with this work or another? The story is there also told of his being accused, before the Holy Office, of witchcraft, because he could write with both hands at once.

Mr. Salvá had a very fine copy of Morante's *Arte de Escribir*, four parts, which belonged to Ventura Montera y Montolier, who appears to have spent many years in making it up. He says, in his MS. note to Part IV., that a perfect copy is hardly to be found in Spain, the plates (like those of Casanova's book) having been lost at sea, going to Mexico, in the possession of a foreigner. He also speaks of a fifth part, of which I have not elsewhere heard. In Part II. there is a fine portrait, without engraver's name. On one of the flourished pages is an engraver's name, *Antonio de Villafañe*.

astical business, to write the Roman character in good form, in three weeks.[1] Quevedo honoured him with a sonnet[2] in commendation of a portrait of Philip IV. which he had executed with dashes and flourishes of the pen; and, in another poem,[3] makes eulogistic mention of him amongst the artists of Spain.

Francisco Camilo.

Francisco Camilo was son of an Italian settled at Madrid, whose Spanish widow married Pedro de las Cuevas the painter.[4] This master brought up his stepchild as if he had been his own son, instructing him in painting, for which he early gave indication of a vigorous talent. At the age of eighteen he was employed to paint, for the high altar of the Jesuits' house at Madrid, a picture representing St. Francis Borja holding a Custodia in his hands, and spurning with his foot the world and a heap of military trophies and cardinals' hats,[5] which was afterwards removed to make way for an altar-piece in plaster. Some years later, the Count-Duke of Olivares ordered him to execute, with other artists, a series of portraits of Kings of Spain for the theatre of Buenretiro; and he also chose

[1] Parte segunda, p. 3.

[2] Al retrato del Rey n°. señ^r. hecho de rasgos y lazos, con pluma por Pedro Morante. *Obras*, tom. vii. p. 9.

[3] *Obras*, tom. ix p. 375, and supra, chap. vii. p. 548.

[4] Supra, chap. vii. p. 506.

[5] Ibid. chap. ix. p. 805–808.

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him to adorn the western gallery of that palace with fourteen frescoes from Ovid's Metamorphoses. His chief business lay, however, in painting religious subjects for the monasteries of Madrid, Toledo, Alcalá, and Segovia, and the adjacent country, which he executed in a soft and agreeable style, and with considerable brilliancy of colouring. He likewise painted and draped some of the statuary of Manuel Pereyra.[1] He was a favourite in the capital, where he died in 1671, leaving many disciples. Of these the best was Francisco Ignacio, none of whose works remains.

Francisco Ignacio.

Juan de Licalde.

Juan de Licalde, likewise a scholar of Pedro de las Cuevas, displayed considerable ability in his early works, but died young. One of his drawings, a crowned lion, upholding a shield of the arms of Spain and Portugal, neatly executed with the pen, was seen by Cean Bermudez in the collection of Don Pedro Gonzalez de Sepulveda. It bore the signature "*Juan de Licalde en el amor de Dios à* 10 *de Noviembre de* 1628," which places his death after that year. He made a clever portrait of Olivares with pen and ink.

Antonio Fernandez Arias.

Antonio Fernandez Arias was also a scholar of Pedro de las Cuevas, and one of the most precocious painters on record, having executed a series of

[1] Supra, chap. viii. p. 668.

pictures for the high-altar of the shod Carmelites of Toledo, at the age of fourteen. The applause which he gained by this achievement only spurred his industry; and when he was twenty-five years old he was reckoned one of the best painters in Madrid. Olivares employed him with Camilo, on the series of royal portraits for Buenretiro.[1] He likewise wrought largely for churches and convents; and he was paid 800 ducats for eleven pictures of Our Lord's Passion, executed in 1657, for the church of San Felipe el Real. The year following he finished a fine composition, representing the body of Our Lord in the arms of the Blessed Virgin, for the church of the Carbajal nuns at Leon. He was one of those, says Palomino, who cultivated both of the sister arts of painting and poetry; for he wrote polite Castilian verse, which showed a knowledge of mythology and history; he was, moreover, a man of taste and pleasure, fond of conversation, and very jovial withal; friendly with his friends, courteous and generally beloved. By a virtuous wife he had several children, amongst whom was a daughter who inherited his talent for the pencil. Nothing was wanting to him but fortune; and this in old age and decrepitude declined so low, that he subsisted on the charity of his friends, and at length

[1] Supra, p. 855.

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died miserably in a public hospital of Madrid.[1] "Oh force of an unlucky star!"[2] The Queen of Spain's gallery possesses one of his pictures, the Pharisees tempting Our Lord as to the lawfulness of paying tribute to Cæsar.[3] The colouring is good, but the draperies are somewhat stiff; the interrogating Pharisee, arrayed in a yellow robe, applies a pair of spectacles to his nose with a very pompous air and much comic effect. It bears the signature "*Ant. Arias Fernandez, fecit*, 1646."

Francisco Aguirre.

Francisco Aguirre was a disciple of Eugenio Caxes. He was residing at Madrid in 1646, when he was recalled to Toledo to retouch an ancient "Assumption of the Virgin," in the winter Chapter-room of the Cathedral,[4] on which Blas del Prado had performed a like operation sixty years before. Under the direction of Felipe Lazaro de Goiti, master of works, he also repaired all the other paintings of the chamber that stood in need of restoration. He likewise painted a picture of the Cardinal-Infant Don Fernando,[5] to be placed amongst the portraits of the Primates of Spain.[6] It is strange that the Ruby of Toledo[7] should not have been

[1] [In 1684. *Catálogo*, 1889, p. 115.] [2] Palomino, tom. iii. p. 604.
[3] *Catálogo* [1843], No. 242 [edition 1889, No. 640].
[4] Supra, chap. ii. pp. 107–8. [5] Ibid. chap. viii. p. 615.
[6] Ibid. chap. ii. p. 109.
[7] So he is called by Quevedo, in one of his poems; *Obras*, tom. viii. p. 164.

installed in his place in that august line until five years after his death. Aguirre has evidently copied an early portrait of the boy-Archbishop, perhaps one of those by Velazquez. The youthful features of the Infant, and his simple red cap and cape as a Cardinal, contrast strongly with the wrinkled faces and hoary beards of his companions, who are mitred and stoled in all their archiepiscopal pomp. In the matter of gravity of face, Philip would have made a better prelate than his brother, who, however, has the benevolence and kindliness of aspect befitting one, and, although a soldier and a man of pleasure, was ready to fulfil his priestly functions at the death-beds of the poorest of his flock.[1]

Juan de Arellano.

Juan de Arellano, born in 1614, at Santorcaz, near Toledo, lost his father when he was only eight years old, and was taken by his mother to Alcalá de Henares, where he studed painting for eight years, under a provincial professor. During his days of pupilage he was so poor, says Palomino, that when he was sent to Madrid on business, by his master,

[1] *Penas en la muerte y alivios en las virtudes de el Rey Cathólico de las Españas nuestro señor Felipe IV. el Grande, en un oracion funebre que dezia Fray Bart. Garcia de Escañuela, Religioso menor de S. Francisco*, 4to, Madrid, 1666. The preacher informs us that he has known the King get out of his coach at Barcelona to "ayudar a bien morir a un moço de coche, mientras su hermano el Infante Cardenal rezava la litania y le encomendava el alma." The picture is pleasing, and this work of charity was one of the last acts in which the royal brothers were engaged together, the Infant being then on his way to Flanders.

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having trudged thither, a distance of six leagues, on foot, he used to sleep at night on the broad steps of the church of San Felipe el Real. He afterwards lived at Madrid, partly as a servant and partly as a scholar, with Juan de Solis, an obscure disciple of Herrera of Segovia.[1] His wife, Maria Vanela, dying after his removal to the capital, he married Maria de Corcuera, a kinswoman of his second master. He had attained the age of thirty-six years without evincing any talent, or obtaining any success in his profession.

Takes to flower-painting

Success.

The cares of a family, however, rendering his exertions every year more necessary, he, in a lucky moment, took to copying the flower-pieces of an Italian, known as Mario dei Fiori, whose works are now somewhat rare. By this experiment he learned that his natural vocation was to delineate the blossoms of the garden, instead of the flowers of the Calendar; his works became highly esteemed; and the last shift of his poverty opened his way to wealth and fame. He wrought chiefly for private patrons, and the gallery of the Count of Oñate was rich in his pictures. But the church of San Isidro admitted four of his flower-pieces into the chapel of Our Lady of Good-counsel; and he painted some children and birds amongst wreaths of flowers, on

[1] Supra, chap. v. p. 344.

mirrors, and other works, for the sacristies of the Jeronymite and Recolete friars. He was likewise skilful in the delineation of fruit, exercising his pencil

"In oranges, musk-melons, apricocks,
Lemons, pome-citrons, and such like."[1]

Industry.

No artist was ever more unwearied in the practice of his profession; he painted at night as well as in the day; and for forty years he kept the largest picture-shop in Madrid, at his house in front of the church of San Felipe el Real, the scene of his youthful bivouacs. He was a God-fearing, shrewd man, says Palomino, who cites, in proof of the latter quality, his reply to the inquiry of one of his friends, as to why he had forsaken figures for flowers? "Because," said he judiciously, "the labour is less and the gain greater." His busy life ending on the 12th of October 1676, he was buried in the church of San Felipe. The Royal Gallery of Madrid possesses five of his blooming garden-pictures.

Simon de Leon Leal.

Simon de Leon Leal, son of Diego de Leon Leal and Juana Duran, was born in 1610, at Madrid, where he studied in the school of Pedro de las Cuevas, and improved his style by copying the works of Vandyck. For the Premonstratensian

[1] Ben Jonson, *Fox*, act iii. sc. 5; *Works*, vol. iii. p. 526.

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friars he painted the altar-piece of their high-altar, representing St. Norbert, founder of the order, and a vigorous opponent of the anti-pope, Anaclete,[1] triumphing over heresy; and another picture of the same saint, receiving his archiepiscopal vestments from the hands of the Blessed Mary. The Jesuit Cardinal Everardo, confessor of Queen Mariana, likewise employed him to execute, for a new church of his order, a series of twenty-one pictures of the infancy of Our Lord; an altar-piece, representing a bold fiction of the Jesuit doctors, wherein the Eternal Father was represented as pointing out Ignatius Loyola to the Saviour, with the words, "Behold Thy companion." His Eminence being much pleased with these works, besides paying the artist handsomely, obtained for him the place of usher of the Queen. He was afterwards promoted to be guardadamas,[2] in the household of Queen Maria Louisa of Orleans; and dying in the enjoyment of that post in 1687, he was buried in the church of St. Martin.

Pedro de Valpuesta.

The Licentiate Pedro de Valpuesta was born at Burgo de Osma, in 1614, and, while receiving a learned education at Madrid, also studied painting in the school of Eugenio Caxes, and succeeded in

[1] Ribadeneira, *Fleurs des Vies des Saints*, tom. i. p. 677.
[2] Supra, chap. ix. p. 771, note.

imitating that master's style more exactly than any other of his disciples. He did not relinquish the pencil on taking priests' orders, but continued to paint with credit till his death in 1668, at Madrid. The Franciscan convent and the church of San Miguel, in that capital, possessed several of his religious works; the nuns of S^ta^ Clara had a series of six pictures on the life of their virgin-patroness; and the church of Buensuceso had a composition representing the Holy Family, which Cean Bermudez considered the best existing specimen of his skill.

Juan de Montero de Roxas.

Juan de Montero de Roxas, born in 1613, at Madrid, was also a scholar of Pedro de las Cuevas. He afterwards went to Italy, and imitated the style and copied the works of Caravaggio. Returning to the Spanish capital, he there painted the "Annunciation" on the dome of the college of St. Thomas, the "Passage of the Red Sea" in the sacristy of the Convent of Mercy, and other works held in some esteem in their day. Dying in 1683, he was buried in the church of St. Sebastian.

Eugenio de las Cuevas.

Eugenio de las Cuevas was born at Madrid in 1613. The son of the painter, Pedro de las Cuevas, and half brother of Francisco Camilo, he studied the art in the school of the former. Too great application engendering a weakness of eyesight, he laid aside the pencil for a time, and made himself a

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proficient in music, and afterwards acquired some knowledge of grammar, rhetoric, and mathematics, at the Imperial College. As soon as his sight permitted, however, he returned to his original calling, and obtained so much reputation by his small portraits and other oil pictures, that he was appointed drawing-master to Don Juan of Austria. Don Rodrigo Pimentel, Marquess of Viana, when going as governor to Oran, took him thither as his secretary, and employed him for some time as an engineer. At his return to Madrid, his various accomplishments in painting, poetry, and music, made him highly popular in society, of which he remained an ornament until his death in 1667.

Josef Leonardo.

Josef Leonardo, born in 1616, at Calatayud, in Aragon, the birthplace of Martial, was an able scholar of Pedro de las Cuevas, and one of the King's painters. He died at the age of forty, after lingering for some years in a state of insanity, produced, says Cean Bermudez, by a poisonous potion, administered to him by chance or design. Two of his large compositions are now in the Queen of Spain's gallery. One[1] represents the subject so finely treated by Velazquez,[2] the Surrender of Breda. Here, however, Spinola, with far less taste and his-

[1] *Catálogo* [1843], No. 248 [edition 1889, No. 767].
[2] Supra, chap. ix. p. 748.

torical accuracy, is made to receive the keys sitting on horseback like a haughty and vulgar conqueror. The other[1] is the march of the Duke of Feria's troops upon Acqui, in the Duchy of Monteferrato, in which that unlucky and ignorant leader,[2] on horseback, in the foreground, is painted in the act of giving orders to some of his captains. These pictures are well coloured, but they want the life and movement of the noble work of Velazquez.

Sebastian de Herrera Barnuevo.

Sebastiande Herrera Barnuevo, painter, sculptor, and architect, and born at Madrid in 1619, was son of Antonio de Herrera Barnuevo, a sculptor of some repute, who wrought under Crescenzi, and modelled a waxen bust of Lope de Vega, widely known by casts. From this parent, Sebastian learned sculpture, and in painting and architecture he followed the style of Alonso Cano. He was soon appointed one of the draughtsmen of the Royal Board of Works. As such he designed several of the triumphal arches in honour of the entrance of Queen Mariana into Madrid, especially one erected in the avenue of the Prado, called the arch of Mount Parnassus, adorned with statues of Castilian poets, and, although somewhat fantastic in design, highly admired by Philip IV. In consequence of this

[1] *Catálogo* [1843], No. 210 [edition 1889, No. 768].
[2] Dunlop's *Memoirs*, vol. i. p. 137.

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success, he aspired to the post of gentleman of the royal chamber; but he was obliged to content himself with that of deputy-Aposentador and master of works in some of the palaces. At the death of Philip IV., he designed the pompous catafalque, erected for the funeral honours of that monarch, in the church of the Incarnation, and described with verbose magniloquence in Monforte's official narration of the ceremonial.[1] He was afterwards chosen as master of works to the town of Madrid; under Charles II. he obtained the office of painter-in-ordinary to the King, and keeper of the galleries of the Escorial, a post continued to his son Ignacio; and he died in the capital, at his lodging in the Treasury, in 1671. He painted in a correct and agreeable style; and amongst the best of his works were the large altar-piece of the Recolete friars, representing St. Augustine in glory, and the pictures of Mary and Joseph in the chapel of Jesus—for which he also gave the architectural design—in the church of San Isidro el Real. Cean Bermudez possessed an etching of an Apostle, etched by him after one of his own pictures. In architecture, his style shared and increased the general corruption which prevailed in the art. As a sculptor, his works had considerable merit, although none of them,

[1] *Descripcion de las honras*, fol. 64 (see infra, chap. xiii.).

as Palomino audaciously pretends of a Christ at the column, were quite worthy of Michael Angelo.[1]

Antonio Puga.

Antonio Puga was a scholar of Velazquez, whose early style he imitated with great exactness and success. He executed, in 1653, six pictures, seen by Cean Bermudez in the collection of Don Silvester Collar y Castro, and representing a variety of common and domestic subjects so happily that they might have passed for works painted by his master in his youth at Seville.

Francisco Burgos y Mantilla.

Francisco Burgos y Mantilla was the son of a lawyer, who devoted himself to the study of painting first with Pedro de las Cuevas, and next with Velazquez. He distinguished himself by his portraits about 1658, and painted many personages of rank at Madrid.

Tomas de Aguiar.

Tomas de Aguiar was a gentleman of Madrid, who studied painting in the school of Velazquez, and about the year 1660 executed small portraits in oil with considerable skill and reputation. He pourtrayed the poet and historian Antonio de Solis, who rewarded him with a complimentary sonnet full of praise so extravagant that it must have overpaid any possible amount of flattery in the picture.[2]

[1] Palomino, tom. iii. p. 558.

[2] *Varias Poesias sagradas y profanas que dexó escritas (aunque no juntas ni retocadas)*, Don Antonio de Solis y Ribadeneira, 4to, Madrid, 1716, p. 35.

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Benito Manuel de Agüero.

Benito Manuel de Agüero, born at Madrid in 1626, was the disciple of Mazo Martinez,[1] under whom he learned to paint battles, and views of cities, in an agreeable manner. Some of his works of this kind adorned the palaces of Buenretiro and Aranjuez; and he is said to have attracted the notice of Philip IV., in his visits to his master's studio, as well by his wit and talent for talking, as by the powers of his pencil. He died at Madrid in 1670, leaving in the church of the nuns of Sta. Isabel, a picture of St. Ildefonso, which had something of the colour of Titian, but was reckoned less happy than his compositions on lighter subjects.

Alonso Mesa.

Alonso Mesa, likewise a scholar of Cano, was born at Madrid in 1628, and died there in 1668. As an imitator of his master he belongs perhaps to the school of Andalusia. For the church of St. Sebastian, at Madrid, he painted a picture of St. Anthony, the abbot; and for the Franciscan convent, a series of scenes from the life of the patron saint, afterwards removed to Guadalaxara, none of them works of great merit.

Juan Simon Navarro.

Juan Simon Navarro was a painter who flourished at Madrid about the middle of the century. He executed, for the Prior's cell of the convent of the shod Carmelites, a picture of the "Nativity of Our

[1] Supra, p. 851.

Lord;" and, in 1654, a large picture, representing the Blessed Virgin at her needle, and Joseph plying his carpenters' plane, whilst their Divine child fashioned a miniature cross at their feet. The latter picture afterwards passed into the collection of Don Ramon de Posada y Soto, where it was seen by Cean Bermudez, who commends its colouring, and the execution of some accessory flowers.

Pablo de Villafañe.

Pablo de Villafañe was so famous as a painter of miniatures and illuminations, at Madrid, about 1635, that Quevedo has devoted to his honour twenty-two lines of a poem already quoted,[1] and assures the world that he excelled both Apelles and Albert Durer. He died young, and these laudatory verses are his sole memorial.

Engravers. Pedro de Villafranca Malagon.

Pedro de Villafranca Malagon, was born at Alcolea, in La Mancha, and became the scholar of Vincencio Carducho, at Madrid. He addicted himself, however, rather to the graver than the pencil, and he was one of the few Spaniards who used the former instrument with neatness and dexterity. The trumpery engravings which head the cantos of Manuel de Faria y Sousa's edition of "The Lusiad," printed at Madrid in 1639, and remarkable for the prolixity of the notes and the badness of the paper, are by Pedro de Villa-

[1] *Obras*, tom. ix. p. 377, and supra, chap. vii. p. 548, note 2.

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franca.[1] The first of his plates that attracted public attention were those for Mendez de Silva's life of Alvarez Pereyra, Grand-Constable of Portugal, published in 1640; an architectural title-page, embellished with the arms of Mendez de Haro, and two spirited portraits of the Constable and his historian.[2] Nine years later, he published a portrait of one Josef de Casanova, a writing-master, with his little boys plying their pens around him; and in 1653, his works had made him sufficiently famous to be appointed engraver-in-ordinary to Philip IV., with the salary of 100 ducats, the same that had been enjoyed by Pedro Perret.[3] He then began a series of plates of the Pantheon of the Escorial, which, with the portrait of the King, were finished in 1657, and were afterwards reproduced, in 1698, as illustrations to the work of Father Santos.[4] In 1615 he engraved, for the official Rules of the Order of Santiago,[5]

[1] *Lusiadas* de Luis Camoens, comentadas por Manuel Faria y Sousa, 4 toms. folio, Madrid, 1639.

[2] *Vida y hechos heróicos del Gran Condestable de Portugal D. Nuño Alvarez Pereyra Conde de Barcelos, de Orem, de Arroyolos, mayordomo mayor del Rey D. Juan I.*, por Rodrigo Mendez de Silva, Lusitano, 8vo, Madrid, 1640. It is dedicated to D. Luis Mendez de Haro-Sotomayor-Guzman, Conde de Morente, &c.

[3] Supra, chap. iv. p. 216, and chap. viii. p. 649.

[4] Ibid. chap. iv. p. 211, note 1.

[5] *Regia y Establecimientos de la Orden y cavallería del glorioso Apóstol Santiago Patron de las Spañas, con la historia del origen y principio de ella*, por Don Francisco de Vergara y Alaba, del Consejo de las Ordenes, folio, Madrid, 1655.

a title-page, representing that glorious Apostle hewing down turbaned Saracens, and a pretty plate of the Immaculate Conception, in which the Virgin is surrounded by a wreath of fruits and flowers; in 1656 the title-page and the curious plates for Fray Antonio de Castillo's "Pilgrimage in the Holy Land;"[1] in 1660, an allegorical title-page for the Rules of Calatrava,[2] and two years later another for those of Alcántara.[3] These works are also embellished with portraits of Philip IV., of which that in the book of Calatrava is executed with the greatest sharpness and effect. In the reign of Charles II., he engraved the plates for Castillo's account of the late King's journey to the French frontier, and the marriage of the Infanta,[4] a title-page for a volume on the remaining order of Montesa;[5] and many other works. He

[1] *El Devoto Peregrino, Viage de Tierra Santa*, compuesto por el F. P. Antonio de Castillo, Predicador Apostólico, Guardian de Belen, &c., 4to, Madrid, 1656. Besides a large map of the Holy Land, there are plans of Jerusalem, as it was in the days of Christ, and in the days of Castillo, and a great many views of sanctified spots. The author was a Franciscan of Granada, who was sent forth on his travels in 1626: he lived in the Holy Land many years, was thrice Guardian of Bethlehem, and once President of the Convent of the Holy Sepulchre; he spent some time in the convent at Nazareth, and visited every holy place in Palestine. His account of his journey to the East, chap. ii. to v., pp. 105–137, is very curious and entertaining.

[2] *Deffinicionnes de la Orden y cavallería de Calatrava, conforme al capitulo general celebrado en Madrid año de* 1652, fol., Madrid, 1660.

[3] *Deffinicionnes de la Orden y cavallería de Alcántara*, fol. Mad., 1662.

[4] Supra, chap. ix. p. 781, note 2.

[5] *Montesa ilustrada*, por el Prior de S. Jorge, 1668.

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likewise executed, at different times, portraits of the widowed Baroness Beatriz de Silveira, in the weeds of a nun; of Cardinal Moscoso, from Rizi's picture;[1] of good Bishop Juan de Palafox, the eminent divine and historian; of the dramatist, Calderon; and of other personages of distinction. His engravings are spirited and firm; but they want the delicate touch of Astor, and the force of Popma.[2]

Paintings.

The only paintings of Villafranca, of which any notice has been preserved, are those which he executed as decorations for the church of San Felipe el Real, during the festival in honour of the promotion of St. Thomas de Villanueva to the goodly fellowship of saints, in 1660, and for which he was paid 20,136 reals. The date of his death has not been recorded; but his latest engraving, noticed by Cean Bermudez, is that of Calderon, executed in 1676.

Francisco Navarro.

Francisco Navarro was an engraver, who executed the title-page, and a large plate of arms, for a descriptive account of an auto-de-fé held at Madrid in 1632,[3] and the title-page of a book called the "Church Militant," published by Fray Fernando Camargo y Salgado in 1642.[4] In the same year appeared

[1] Supra, chap. x. p. 835. [2] Supra, chap. viii. p. 651.

[3] *Auto-de-fé, celebrado en Madrid, el año de* 1632.

[4] *La Iglesia Militante, cronológica sacra y epitome historial de todo quanto a sucedido en ella*, 4to, Madrid, 1642.

Diego Lopez's Dissertation on Juvenal and Persius,[1] which likewise has an architectural title-page, of no great merit, by Navarro, with the effigies of Horace and the two later satirists placed on the top, and between the supporting columns of an arch, like saints in a retablo.

Toledo. Alexandro Loarte.

Alexandro Loarte was a painter of Toledo, and a disciple of El Greco. In 1622 he executed a large composition on the subject of the Miracles of loaves and fishes, for the convent of the Minim friars in that city; the year following, a hunting-piece, afterwards in the collection of Don Nicolas de Vargas; and in 1626, a picture of hens and chickens, possessed by Don Bernardo Iriarte. These are the only specimens of his skill noticed by Cean Bermudez, who commends them for excellence of drawing and their Venetian cast of colour.

Juan de Toledo.

Juan de Toledo was a disciple of Tristan, and held the office of painter to the Chapter of Toledo, from 1641 to 1645, the year of his death. In the sacristy of the Capuchins of that city, Cean Bermudez remarked an excellent small picture by this artist, representing the Virgin, and the Infants Christ and St. John.

Matias Blasco was a painter of credit at Valla-

[1] *Declaracion magistral sobre las Sátiras de Juvenal y Persio, príncipes de los poetas satíricos*, por Diego Lopez, natural de Valencia, de la Orden de Alcantara, 4to, Madrid, 1642.

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Valladolid. Matias Blasco.

dolid early in this reign; and painted, for the church of San Lorenzo, four pictures of miracles performed by a famous Virgin adored there, and a Martyrdom of the patron saint. The latter work was somewhat better preserved than the rest, and bore his signature, and the date 1621, which time and neglect had much defaced when they were seen by Bosarte.[1] Blasco's style was simple and natural, and his colouring pleasing in tone.

Diego Valentin Diaz.

Diego Valentin Diaz was a native of Valladolid, where he passed his life in successful practice of the art of painting, and in the discharge of the functions of a familiar of the Holy Office. He executed many pictures for churches and monasteries, especially for San Benito, and the Jeronymite and Franciscan houses, of which the "Jubilee of the Porciuncula,"[2] in the latter, was one of the most esteemed. He likewise coloured Hernandez's statue of the Conception, for the church of San Miguel at Vittoria.[3] Some of his best works still adorn the hospital for the maintenance and education of orphan girls, which he founded and endowed out of his savings and the inheritance left to him by a brother, who died in America.[4] The retablo of its chapel consists of a

Endows an hospital.

[1] *Viaje*, pp. 139–140. Cean Bermudez says that he flourished about 1650: the date copied from the picture by Bosarte shows that he came into notice at an earlier period.

[2] Supra, chap. vii. p. 504.

[3] Ibid. p. 520.

[4] Justerian de Ayala, *Pictor Christianus Eruditus*, p. 195.



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DIEGO DIAZ AND HIS WIFE

large canvas covered with an architectural design painted in imitation of carving, and containing pictures of St. Joachin and St. Anne, and the Annunciation of the Blessed Virgin. The chapel likewise contains the portraits of the munificent artist, and his wife, Doña Maria de la Calzada, "he a grey-haired, sharp-eyed old man, she a dark-eyed dame."[1] The worthy pair lie buried within the same walls, beneath a slab bearing the following inscription, which is attributed to the pen of the husband:—

Epitaph by himself.

ESTA IGLESIA HIZO, Y LA DEDICÓ AL NOMBRE DE MARIA SANTISIMA, DIEGO VALENTIN DIAZ, PINTOR, FAMILIAR DEL SANTO OFICIO. PARA CUYA CONSERVACION Y REMEDIO DE LAS HUÉRFANAS DE SU COLEGIO DEXÓ TODO SU HACIENDA. Y AUNQUE DE TODO SE LE DIÓ EL PATRONAZGO, FUÉ SU VOLUNTAD SE DÉ AL QUE SEA MAS BIEN HECHOR. Y A ÉL Y A Dª MARIA DE LA CALZADA SU MUGER SE LES DÉ ESTA SEPULTURA. FUÉ A DAR CUENTA A DIOS AÑO DE 1660. AYUDESELE A PAGAR EL ALCANCE ROGANDO A DIOS POR ÉL.

One of his most pleasing pictures, says Bosarte,[1] was the "Holy Family" in the church of San Benito; a well composed and well coloured work, bearing the signature, "*Didacus Diaz, Pictor*, 1621," which is probably identical with that now in the Museum at Valladolid.[2]

[1] *Handbook* [1843], p. 637 [edition 1855, p. 579.]
[2] *Viaje*, p. 147. [3] *Compendio Histórico*, p. 58.

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Felipe Gil de Mena.

Felipe Gil de Mena was born at Valladolid in 1600, and studied painting under Vanderhamen[1] at Madrid, whence he returned with sufficient skill to open a school of design, which obtained much credit in his native city. He possessed a large collection of drawings, prints, and models, valued at his death, in 1674, at 3,000 ducats. For the Franciscan convent he painted, in 1644, a number of pictures on the life of the patron saint, of which Cean Bermudez considered a large composition, representing a feast, as the best. Some of these are now in the Museum at Valladolid, and one records how St. Francis and St. Dominic, after a meeting on religious affairs, for lack of bodily provender, refreshed themselves with prayer, and how ministering angels thereupon appeared, laden with a celestial banquet.[2] His most celebrated and curious work was a representation of a great auto-de-fé held at Valladolid, and painted for the Inquisition as a memorial of one of its triumphs. Bosarte[3] thought his drawing superior to his colouring, but that there was little in his pictures to arrest the eye. His portraits of the good painter Diaz and his wife partake of the style of Pantoja.[4]

Cristobal Garcia Salmeron, was born at Cuença,

[1] Supra, chap. viii. p. 646. [2] *Compendio Histórico*, p. 64.
[3] *Viaje*, p. 143. [4] *Handbook* [1843], p. 637 [edition 1855, p. 578].

Cristobal García Salmeron.

in 1603, and became a painter, under the instructions of Pedro Orrente, who resided for some time in that city.[1] Imitating the style of his master, he painted forcibly and well, with a Venetian tone of colouring. For the Cathedral, he executed several pictures, placed in the chapel of St. John Baptist, of which the principal composition represented the percursor of Our Lord preaching in the wilderness. He also painted the martyrdom of St. Stephen and St. Lawrence, and other works, for the convent of bare-footed Carmelites. Philip IV., appreciating his abilities, probably from personal observation at Cuença,[2] employed him to paint a picture of a grand bull-feast given by that city in honour of the birth of the Infant Don Carlos, afterwards the second monarch of the name. This composition being sent to Madrid, hung, in the days of Palomino,[3] in the gallery that connected the Alcazar and the convent of the Incarnation; and the artist likewise painted a portrait of himself, at work upon the picture. The last years of his life were passed at Madrid, where he painted the Good Shepherd for the Carmelite friars, and where he died, in 1666.

Andres de Vargas.

Andres de Vargas was born at Cuença, in 1613, and, coming as a lad to Madrid, he learned painting

[1] Supra, chap. vii. p. 585. [2] Ibid. chap. ix. p. 735.
[3] Palomino, tom. iii. p. 533.

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under Francisco Camilo, of whom he became the friend and imitator. He painted many works for the friars, and for private persons of the capital, and still more for the Cathedral and churches of his native city, where he died, in 1647. Besides many oil pictures, he executed, by order of the Chapter of Cuença, the frescoes in the chapel of Our Lady of the Sagrario. He possessed some of the qualities of a good painter; but his style, says Cean Bermudez, was feeble, and he followed the injurious practice of regulating the quality of his pictures by their price.

Burgos. Diego de Leyva.

Diego de Leyva was born, about 1580, at Haro, in the Rioja, a district of Old Castile. His youth is supposed to have been spent at Rome, whence he returned to Spain a painter, and married and settled at Burgos. In 1628, the Chapter of Burgos appointed him to paint the portraits of certain dignitaries, amongst whom was Cardinal Zapata, for the chapel of St. Catalina, in the Cathedral, where, however, they were not placed. For the chapel of Our Lady, he likewise painted an altar-piece, representing her presentation in the temple. Becoming a widower, and his only daughter being married, he retired, at the age of 53, to the magnificent Chartreuse of Miraflores, where he took the final vows, in 1634, and spent the rest of his life in the diligent performance of his monastic duties, and in the production of religious pictures. Amongst

the latter, were fifteen large compositions on the life of St. Bruno, into one of which, the "Appearing of St. Peter," he introduced his own portrait; eleven martyrdoms of members and ten pictures of saints and generals of the order; a Crucifixion; and some pictures of the Blessed Virgin. But, like a true Carthusian, he shunned the cheerful haunts of love and affection; and his favourite subjects, says Bosarte,[1] were cruel martyrdoms, full of livid flesh and grisly wounds. In drawing and composition, says Cean Bermudez, he was considerably skilled; but his colouring was opaque; and although good passages were to be found in his works, his style, on the whole, was somewhat feeble. He died at Miraflores, on the 24th of November, 1637.

Diego de Polo el menor.

Diego de Polo was born at Burgos, in 1620, and coming to Madrid, became the scholar of Lanchares.[2] He afterwards copied the works of Titian, at the Escorial, and acquired a fine Venetian-like manner of colouring. For the Alcazar, at Madrid, he painted two of the ancient kings of Spain—Ramiro II. and Ordoño II.; for the Convent of Mercy, a picture of the Baptism of Christ; and an Annunciation for the church of S^ta. Maria. Some of his works, executed for private persons, had the honour of being admired by Velazquez; and, but for his early death, in 1655,

[1] *Viaje*, p. 334.

[2] Supra, p. 827.

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Diego de Polo el mayor.

he might have attained a high rank amongst the painters of Castile. He is called the younger, to distinguish him from his uncle, another Diego de Polo, born at Burgos, in 1560, who painted a St. Jerome for the Escorial,[1] and died at Madrid, 1600.

Juan de Espinosa.

Juan de Espinosa was a townsman of Puente de la Reyna, in Navarre, who was employed, in 1653, to paint twenty-four pictures of the life of the patron saint, for the monastery of St. Millan, at Yuso. He executed twelve, with tolerable skill, but, dying before his task was accomplished, the rest were furnished by Fray Juan Rizi.[2]

Sculptors. Jorge Manuel Theotocopuli.

Castile produced no sculptor of any great note during this reign. Jorge Manuel Theotocopuli, son and scholar of El Greco,[3] practised the art, as well as that of architecture, with some success; and was appointed, in 1625, to the post of sculptor and architect to the Chapter. To the Cathedral he added the dome and lantern of the Muzarabic chapel,[4] notwithstanding the opposition of Fray Alberto de la Madre de Dios, a barefooted Carmelite who dabbled in architecture, and asserted that his design could not be carried into execution. He died in 1631, leaving, unfinished, the octagon chapel, which he was carrying on according to the

[1] He might have been mentioned in chap. v. p. 323.
[2] Supra, p. 831.
[3] Ibid. chap. v. p. 328.
[4] Ibid. chap. ii. p. 108.

plans of the younger Nicolas de Vergara.[1] It was completed, after various delays, under the direction of Pedro de la Torre, a sculptor and architect of Madrid, who also furnished to the Italian Fanelli[2] a model for the throne of Our Lady of the Sagrario. Domingo de Rioja was a sculptor of Madrid, who, with his scholar Manuel Contreras, wrought on the bronze castings from the antique executed under the superintendence of Velazquez for the Alcazar.[3] For that palace he likewise modelled several bronze lions for ornamental purposes; and a Crucifix and a statue of St. Peter, for the convent of San Juan de Dios.[4] He died in 1656. Luis de Llamosa, a scholar of Gregorio Hernandez, flourished at Valladolid. Having assisted his master in several of his best works, he completed the altar of St. Benedict, which the great sculptor had left unfinished at his death, for the monastery of Sahagun, and to the perfect satisfaction of the fraternity.

Pedro de la Torre.

Domingo de Rioja.

Luis de Llamosa.

Luis Fernandez de la Vega was born of a good family at Llantones, a village of Asturias, about the beginning of the seventeenth century. He is supposed to have studied the art of sculpture under Gregorio Hernandez, at Valladolid, and his works had much of the grace, feeling, and correctness

Luis Fernandez de la Vega.

[1] Supra, chap. v. p. 326.
[2] Ibid. chap. viii. p. 666.
[3] Ibid. chaps. viii. p. 667, and ix. pp. 768-9.
[4] Ibid. chap. viii. p. 669.

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which belonged to the works of that fine master. In 1629 he married Doña Maria de Arguelles, apparently at Gijon, where, in 1636, he held the post of judge of the nobles. In that year, also, he received from the Captain Fernando de Valdés a water-mill and a piece of land planted with fruit-trees, as the price of two statues, of St. Joseph and St. Anthony, which he had carved for that gentleman's family chapel in the church of Our Lady at Gijon. In 1640 he finished a medallion for the chapel of the Vigils in the Cathedral of Oviedo, which likewise was enriched with some specimens of his chisel, by Cean Bermudez esteemed his masterpieces. He died at Oviedo, in 1675, and was buried in the parish church of San Isidoro. Many of his carvings adorned the shrines of Gijon.

Arragon and Catalonia. Francisco Ximenes.

Arragon and Catalonia, as usual, have but a meagre catalogue of artists in this reign. Francisco Ximenes was born at Tarazona, in 1598, and having studied at Rome, came afterwards to Zaragoza, and painted some pictures for the Cathedral of the Seu. He afterwards went to Teruel, and painted for its Cathedral an "Adoration of the Kings," which Cean Bermudez suspects him to have copied from the print of Rubens' fine work on the same subject at Madrid.[1] Dying at Zaragoza in

[1] Supra, chap. viii. p. 641.

1666, from over-exertion in finishing a large picture within a given time, he left his substance to found a chapelry for sons, and a dowry-fund for orphan daughters, of painters. His colouring was better than his drawing; but his works being chiefly in fresco and distemper, few of them long survived him. His visit to Teruel deprived that city of an able Valencian painter, Antonio Bisquert, a scholar of the Ribaltas, who having married and settled there in 1620, died of grief at seeing a stranger chosen in preference to himself to paint an altar-piece for the Cathedral. This soft-hearted artist had executed many esteemed works for the churches and convents, especially a picture of "St. Ursula and her Virgins," for the Cathedral, in 1628, and a "Dead Christ in the arms of the Virgin," an excellent copy from Sebastian del Piombo, in the church of Santiago.[1] None of his pictures are known to exist elsewhere.

Antonio Bisquert.

Juan de Galvan, a man of family and fortune, was born at Lucena in Aragon, in 1598. He learned to paint, first at Zaragoza, and afterwards at Rome; and for the Cathedral of the Seu, in the former city, he executed, at his return from Italy, the "Nativity of Our Lord," "Sta. Justa, and Sta. Rufina,"[2] and other large pictures, which Cean

Juan de Galvan.

[1] *Handbook* [1843], pp. 873-4 [edition 1855, p. 819].

[2] Supra, chap. vi. p. 367.

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Bermudez praises for their colouring. Being a man of studious and solitary habits, he could not bear to be interrupted or even seen at work: he was, however, respected by his fellow-citizens of Zaragoza, where he drove about the streets, says Palomino, in his coach, with much ostentation and grandeur,[1] and died in 1658, leaving a plentiful estate.

Jusepe Martinez[2] had a son who was his equal in artistic ability, and who, after studying painting at Rome, became a Carthusian at Aula Dei, where he painted many fine works on the life of S. Bruno.[3]

Miguel de Espinosa.

Miguel de Espinosa enjoyed sufficient reputation as a painter at Zaragoza to be invited in 1654, in that capacity, to Yuso, by the Benedictine fathers. In their monastery of San Millan de la Cogolla he painted Our Lord's miracles of the water turned into wine, and of the multiplication of the loaves

[1] Palomino, tom. iii. p. 471.

[2] Supra, chap. ix. pp. 737–9.

[3] [The late] Don Valentin Carderera had his bust portrait, standing at his easel, on which is an unfinished portrait of his father. The son is a long-haired, pretty lad, the sire a good-looking, middle-aged man, with grey hair and large reddish moustache. The palette, brushes, and *tiento* in the young man's hand, are admirably done, as is the whole picture. On the corner of the easel or table on which the painting rests there is written, in the character of the seventeenth century, *Jussepe Martinez, Pintor del Rey Español, año* 1682, on the white ruffle of the son, *su hijo murio Cartuxo, año* 1679. It was the intention of Don Valentin Carderera to present it to the Academy of San Luis at Zaragoza. I possess a copy which was made by Don Valentin in or before 1849, when I saw it at Madrid with the original, which is about life-size.





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JUSEPE MARTINEZ AND HIS SON

and fishes, and other works; and the expenses of his journey thither and back were defrayed by the brotherhood. Pietro Micier was an Italian, who flourished as a painter at Zaragoza in this century, and amassed a considerable fortune, which he left for charitable purposes to the churches for which he had painted; and Pablo Micier, a judge of the audience and an amateur, and one Urzanqui, were native artists of considerable reputation in the same city.

Pietro Micier.

Pablo Micier. Urzanqui.

Josef and Juan Valles were brothers, and engravers, who flourished at Zaragoza during this reign. The first engraved the brilliant and elaborate title-pages to Leonardo de Argensola's "Annals of Aragon"[1] and Sellan's "Excellencies of Prayer;"[2] and the second engraved, from a design by Jusepe Martinez, a commonplace frontispiece to a book on the birth-place of San Lorenzo, by that prolific and versatile writer, Dr. Juan de Ustarroz.[3]

Engravers. Joseph and Juan Valles.

In Catalonia, about the middle of the century,

[1] *Primera Parte de los Anales de Aragon que prosigue los del Secret. Ger. Çurita desde el año* 1516, por el Dr. Bartholomé Leonardo de Argensola, Rector de Villahermosa, Chronista del Rey, &c., fol., Çaragoça, 1630.

[2] *Excelencias del oficio Divino y motivos para rezarle con mayor devocion*, por D. Vincencio Sellan, Canonigo de Çaragoça, fol. en el Hospital Real y Géneral de N^ra. S^ra. de S^ta. Engracia de Çaragoça, año 16—.

[3] *Defensa de la Patria de S. Lorenzo*, por el Dr. Juan Fran. Andres de Ustarroz, 4to, Zaragoza, 1638.

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Fray Ramon Berenguer.

at the Chartreuse of the Scala Dei, Fray Ramon Berenguer, afterwards prior, painted a series of small pictures for the cloister, on subjects taken from the history of St. Bruno and the order, for which he is said to have made copies at Paular from the celebrated works of Carducho,[1] whose style he imitated with tolerable success.

Francisco Gassen. Pedro Cuquet.

Francisco Gassen, and Pedro Cuquet, painters of Barcelona, executed a series of pictures on the life of St. Francis de Paula, for the convent of Minim friars in that city; works which displayed considerable genius in composition, and knowledge of colouring, although they had suffered severely, when Cean Bermudez saw them, by "the havoc of repair."[2] Both of these artists died at Barcelona: Gassen in 1658, Cuquet in 1666.

Angelica.

At Taragona, a lady named Angelica, painted the illuminations of the Cathedral choir-books, in 1636, with great neatness and skill.

Sculptors. Francisco de Santa Cruz.

Francisco de Santa Cruz, a sculptor, born at Barcelona in 1586, is believed to have studied his art in Italy. He executed some excellent works in his native city, of which the most esteemed were the noble altar of the conventual church of the Holy Trinity, of which the principal group represented the dead Saviour in the arms of the Almighty; the

[1] Supra, chap. vii. p. 487.

[2] Sir Thomas Lawrence, in a letter to Sir D. Wilkie, *Life of Wilkie*, vol. ii. p. 492.

stone statue of St. Francis Xavier, in a florid canopied niche at the corner of the Jesuits' church, now the church of San Belem. The corner joins on the Calle del Carmen. The saint holds a bunch of lilies in his left hand, and a crucifix in his right. It is pretty good. The elegant figure of the young Jesus stands on a globe, embracing His cross, over the rich portal which opens on the public walk called the Rambla. His carvings are also to be met with in other churches of the province. He died at Barcelona in 1658. Agustino Pujol of Villafranca, who is also supposed to have gone to Italy for instruction, was likewise an able sculptor. Cean Bermudez speaks with high admiration of the knowledge of composition displayed in his bas-reliefs, and the grandeur of his draperies. At Barcelona he made a noble design for a high altar for the church of St. Mary of the Sea, but the work being entrusted to an intriguing rival, who carved galley-sterns in the arsenal, he retired in disgust to Tarragona, where he died in an hospital, in 1643, aged 58 years. He executed a fine Crucifix, and other works, for the Carthusians of Scala Dei, and several saintly statues for the parish church of Martorel.

Agustino Pujol.

A fairer field of art awaits us at Valencia. Xátiva, an ancient town of that delicious region, hung amongst cypresses and palms on a hill overlooking the vale of the Guadamar, the cradle of the Borgias,

Valencia.

Josef de Ribera.

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and so faithful to the house of Austria, in the war of the succession, that the victorious Bourbon changed its name to San Felipe,[1] is also notable as the birth-place of the painter Josef de Ribera. Neapolitan writers have claimed him as a native of Gallipoli on the Gulf of Otranto; and they assert that he was the son of a Spanish officer of its fortress, by a wife of that place, and that his practice of writing himself on his pictures, "Spaniard of Xátiva," arose from mere vainglory, and a desire to show that, by blood at least, he belonged to the ruling nation.[2] Cean Bermudez, however, has set the question at rest, by discovering the register of his baptism, by which it appears that he was born at Xátiva on the 12th of January 1588, and that his parents were named Luis Ribera and Margarita Gil. They sent him, in his boyhood, to be educated for a learned profession, at the university of Valencia, which, however, the bent of his inclination led him to forsake for the school of Francisco Ribalta. His youthful talents there obtained for him some distinction; and some of his works of this period, were said, although on doubtful authority, to hang in the library of the convent of the Temple.

[1] The original name was restored, by a decree of Cortes, in 1837. Widdrington's *Spain and the Spaniards in* 1843, vol. ii. p. 328.

[2] Bernardo de Dominici, *Vite dei Pittori, Scultori, ed Architetti, Napolitani*, 3 tomes 4to, Napoli, 1742-3, tom. iii. p. 1-2, where his father is called Antonio Ribera, and his mother Dorotea Caterina Indelli.

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Ribera in Italy.

Poverty.

By what means he found his way to Italy, history does not inform us. But it is certain that he was at Rome at a very early age, and in a very destitute condition; subsisting on crusts, and clad in rags, and endeavouring to improve himself in art by copying the frescoes on the façades of palaces, or at the shrines at the corners of streets. His indigence and his industry attracting the notice of a compassionate Cardinal, who, from his coach-window, happened to see him at work, that dignitary provided him with clothes, and with food and lodging in his own palace. Ribera, however, needed the spur of want to arouse him to exertion; he found that to be clad in decent raiment, and to fare plentifully every day, weakened his powers of application; and therefore, after a short trial of a life in clover, beneath the shelter of the purple, he returned to his poverty and to his studies in the streets. The benevolent Cardinal was, at first, highly incensed at his departure, and when he next saw him, rated him soundly as an ungrateful little Spaniard; but being informed of his motives, and observing his diligence, he admired his stoical resolution, and renewed his offers of protection, which, however, Ribera thankfully declined. This adventure, and his abilities, soon distinguished him amongst the crowd of young artists: he became known by the name which still belongs to him, Lo Spagnoletto,

Industry.

Called "Lo Spagnoletto."

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and as an imitator of Michael Angelo Caravaggio, the bold handling of whose works, and their powerful effects of light and shade, pleased his strong but somewhat coarse mind. But he also copied several works of Rafael, and carefully studied the works of the Caracci in the Farnese palace, with much benefit, as he himself confessed, to his style.[1]

Travels.

Having scraped a little money together, he likewise visited Parma and Modena, to examine the masterpieces of Correggio, with which those cities abounded;[2] and some of the Spaniard's subsequent works, those in the chapel of Sta. Maria Bianca, in the church of the Incurables at Naples, were considered by the critics as admirable imitations of the soft Correggiesque style.[3]

Goes to Naples.

Finding Rome overstocked with artists, and having had a quarrel with Domenichino, which, perhaps, rendered it unpleasant for him to remain in the same city, he determined to remove to Naples. His purse, at this time, was so low that he was obliged to leave his cloak in pawn at his inn, in order to clear his score, or to obtain money for the journey. It was probably in the southern capital that he became the scholar of Caravaggio, a ruffianly painter of ruffians, who had fled thither to escape

[1] Dominici, tom. ii. p. 3.
[2] Supra, chap. ix. p. 756.
[3] Dominici; and Lanzi, tom. iv. p. 107.

punishment for a homicide which he had perpetrated at Rome. He cannot, however, have been very long benefited by the instruction, or depraved by the example of this master, who spent the latter portion of his turbulent life at Malta, and escaped from deserved durance in that island, only to die of a sunstroke, in 1609. Fortune now began to smile upon him, and threw him in the way of a rich picture-dealer, who gave him some employment, and was so charmed with his genius that he offered him his beautiful and well-dowered daughter in marriage. The Valencian, being no less proud than poor, at first resented the proposal as an unseasonable pleasantry upon his forlorn condition; but at last finding that it was made in good faith, he took the good the gods provided, and at once stepped out of solitary indigence into the possession of a fair wife, a comfortable home, a present field of profitable labour, and a prospect of future opulence.

Marries a rich wife.

Ease and prosperity now rather stimulated than relaxed his exertions. Choosing for his subject the Flaying of St. Bartholomew, he painted that horrible martyrdom, in a composition with figures of life-size, with a fidelity to nature so accurate and frightful, that when exposed to the public in the street—perhaps at the door of the picture-dealer—it immediately attracted a crowd of shuddering gazers. The place of exhibition being within view of the royal

Introduction to the vice-regal court.

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palace, the eccentric Viceroy Don Pedro Giron, Duke of Ossuna,[1] who chanced to be taking the air on his balcony, inquired the cause of the unusual concourse, and ordered the picture and the artist to be brought into his presence. Being well pleased with both, he bought the one for his own gallery, and appointed the other his court-painter, with a monthly salary of sixty doubloons, and the superintendence of all decorations in the palace.

Appointed court-painter.

Faction of painters, headed by Ribera.

The Neapolitans were equally astonished and chagrined at the promotion of their Spagnoletto; and began to stand in awe of his well-known arrogance and malice, which they had formerly derided or resented. Looking upon him as the possessor of the Viceroy's ear, they immediately began to ply him with gifts and adulation. He was soon at the head of a faction of painters, that endeavoured, by intrigue and violence, and for a while with signal success, to command a monopoly of public favour.

Belisario Corenzio.

Amongst these, Belisario Corenzio, by birth a Greek, and a scholar of the Cavaliere d'Arpino, was pre-eminent in audacity and address.[2] His impudent depreciations of a Madonna, painted by Annibal Caracci, for a new church of the Jesuits, induced those tasteless fathers to transfer a large commission

[1] For some excellent stories of this whimsical humourist and lover of practical jokes, see *Voyage en Espagne*, 12mo, Cologne, 1667, pp. 316–320.

[2] Dominici, tom. ii. p. 296.

for pictures from that artist to himself; and his persecutions finally drove the great Bolognese from Naples, and caused him to undertake the fatal journey to Rome, in the dog-days, which ended in his death. By fawning on Ribera, and by giving him sumptuous dinners, he obtained the place of painter to the Viceroy, an honour which he might have honourably attained, by means of his pencil. Gianbattista Caracciolo,[1] a native Neapolitan, and a tolerable imitator of the style of Annibal Caracci, relying on his own favour with the nobility, at first withstood the Valencian and Greek usurpers; but finding himself overborne by their superior interest, at length consented to join their villainies.[2]

Gianbattista Caracciolo.

The conspiracy of these three miscreants, to get themselves employed to paint the great chapel of St. Januarius, is one of the most curious and disgraceful passages in the history of Italian art.[3] Like warring priests, they conceived that a pious end justified the use of the basest means. They hesitated not at fraud, violence, or murder, in order to obtain an occasion of preaching, by the silent eloquence of the pencil, the truths and the charities of the Christian faith. The chapel is that sumptuous portion of the Cathedral of Naples, known as the Treasury, rich in

Contest for the chapel of St. Januarius.

[1] Sometimes called Battistiello or Battistelli.
[2] Dominici, tom. ii. p. 281. [3] Lanzi, tom. ii. pp. 323-5.

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marble and gold, and, in the opinion of the faithful, yet richer in its two celebrated flasks of the congealed blood of St. Januarius. The commissioners to whom the selection of the artists was left seem to have been men of some taste, but still greater timidity. They first entrusted the task to the

D'Arpino.

Cavaliere d'Arpino, then at work at the Chartreuse of Naples. Him Ribera and his crew immediately assailed with all kinds of persecution; and at last drove him to take shelter with the Benedictines

Guido.

of Monte Cassino. Guido was next chosen. His servant was, soon after, soundly thrashed by two hired bravos, and ordered to tell his master that the same treatment was in store for himself, if he laid a brush upon the walls of St. Januarius; a hint which drove him also from the city. The dangerous

Gessi and his assistants.

honour was then accepted by Gessi, an able scholar of Guido. He arrived at Naples with two assistants, named Ruggieri and Menini, who were soon afterwards inveigled on board a galley in the bay, and were never more heard of. The commissioners now gave in: they allotted the frescoes of the chapel to the Greek and Neapolitan ruffians, Corenzio and Caracciolo, and the altar-pieces to the Spaniard, who actually commenced their labours. But, either because they had discovered the guilt of these wretches, or because they repented of the choice from motives of taste, or from mere caprice, the commissioners

again changed their minds, and with a levity worthy of their former pusillanimity, ordered the faction to desist, and to make way for Domenichino. Foreseeing the danger to which he would be exposed, his employers offered him a handsome remuneration, and they obtained from the Viceroy an idle menace against any one who should molest him. The triumvirate, enraged at their discomfiture, were now more inveterate and more active than ever. No sooner had the unfortunate Domenichino taken possession of the field, than they commenced their offensive operations. They harassed him with anonymous letters full of dark hints and threats; they slandered his character; they talked contemptuously of his works; they bribed the plasterers to mix ashes with the mortar on which his frescoes were to be painted. Ribera persuaded the Viceroy to order certain pictures of the poor artist, and treacherously carried them off before his slow and fastidious hand had brought them to perfection, or re-touched and ruined them before they met the great man's eye. Growing desperate, the victim, who was now somewhat old and corpulent, retired from the contest, and nearly killed himself by a gallop to Rome; but being, in an evil hour, persuaded to return, he resumed his labours and his miseries; and, soon after, died of a broken heart, not without suspicion of poison, in 1641. It is a satisfaction to know that

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the conspirators did not, after all, gain possession of the chapel, for which they had fought with so much wicked energy. The Neapolitan died in the same year as Domenichino; the Greek, already an old man, two years later. The Valencian painted only a single altar-piece, a grand composition, on a subject well suited to his gloomy genius, and representing St. Januarius, amongst his baffled tormentors, issuing from the furnace unscathed, like a second Daniel, at Nola, in the days of Diocletian.[1] Lanfranco executed the fine frescoes of the dome, and finished the chapel; and thus an artist, who, although a friend, does not seem to have been an accomplice of the faction, reaped the chief benefit of its crimes.

Lanfranco.

Neapolitan story of the close of Ribera's life.

The Neapolitans, who hated Ribera for his country and for his arrogance, with true Italian hatred, have a tradition which brings his story to a close with somewhat of poetical justice.[2] When Don Juan of Austria came to Naples in 1648, they say that the Valencian entertained him at an ostentatious musical party, and that he became enamoured of Maria Rosa, the painter's eldest daughter, who was remarkable for her beauty and grace. Dancing with her at balls, and visiting her under pretence of admiring

[1] Villegas, *Flos Sanctorum*, p. 446. The picture is described at great length in Dominici, tom. iii. p. 8.

[2] Dominici, tom. iii. pp. 20, 21.

her father's pictures, the Prince sighed and the maiden yielded; he carried her to Sicily; and when his passion was cloyed, he placed her in a convent at Palermo. Stung with shame, the father sank into profound melancholy: he retired to a house at Pausilippo, where he and his wife spent the time in conjugal strife and recrimination on the subject of their disaster; and, finally, he forsook his family and disappeared from Naples, leaving his end a mystery.

Spanish account.

This story is treated as a mere fable by Cean Bermudez, who, departing from his usual candour, is silent as to the misdeeds of his countryman. According to him, the life of the Valencian at Naples glided on in an uninterrupted flow of prosperity. The unknown adventurer, who had stolen into the city without a cloak to his back or a real in his pocket, occupied sumptuous apartments in the viceregal palace; he maintained a large retinue of liveried lackeys; and his wife took the air in her coach, with a waiting gentleman to attend upon her, like the proudest dame that glittered in the Strada di Toledo. Six hours each morning he devoted to the labours of the pencil; the rest of the day was given to the pleasures of life, to visiting or receiving the best company of Naples. Whatever were his quarrels with Italian artists, he was always on excellent terms with the Spanish Viceroys. Each successor of Ossuna—Alba, the art-loving Monterey,

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Arcos, sumptuous Medina de las Torres, stern Oñate —was, in turn, his friend and munificent patron. In 1630 the Roman Academy of St. Luke enrolled him amongst its members. In 1644 Innocent X. sent the cross of the Order of Christ[1] to the perpetrator or instigator of crimes which merited the galleys. And in 1656 he died at Naples, in the enjoyment of riches, honours, and fame.

Ribera's philosopher's stone.

Ribera seems to have been a man of considerable social talent, lively in conversation, and dealing in playful wit and amusing sarcasm. His Neapolitan biographer[2] relates that two Spanish officers, visiting at his house one day, entered upon a serious discussion upon alchemy. The host, finding their talk somewhat tedious, gravely informed them that he himself happened to be in possession of the philosopher's stone, and that they might, if they pleased, see his way of using it next morning at his studio. The military adepts were punctual to the appointment, and found their friend at work, not in a mysterious laboratory, but at his easel, on a half-length picture of St. Jerome. Entreating them to restrain their eagerness, he painted steadily on,

[1] Dominici, tom. iii. p. 18, could not discover the order of knighthood to which Ribera belonged, although there remained traditionary evidence that he enjoyed knightly rank. I have followed Cean Bermudez in adopting the statement of Palomino, tom. iii. p. 481.

[2] Dominici, tom. iii. p. 18.

finished his picture, sent it out by his servant, and received a small rouleau in return. This he broke open in the presence of his visitors, and throwing ten golden doubloons on the table, said, "Learn of me how gold is to be made; I do it by painting, you by serving his Majesty; diligence in business is the true alchemy." The officers departed somewhat crestfallen, neither relishing the jest, nor reaping much benefit from the enunciation of a precept which doubtless had ever been the rule of their predatory practice at Naples.

His person;

Although the Spagnoletto was diminutive in stature,—whence his popular appellation,—he possessed considerable personal advantages; his complexion was dark, his features well-formed and pleasing, and his air and presence befitted the great name which he bore. His portrait — tolerably engraved by Alegre,[1] in which he has depicted himself with flowing, cavalier-like locks, and holding in his hand a sketch of a grotesque head—is widely known by prints. The name of his rich wife was Leonora Cortese, or Cortes; she loved to display her charms and her finery at the gala and the revel; and she bore her husband five children, two of whom died in infancy. Their son, Antonio, lived the easy life of a private gentleman, in the enjoyment of his

portrait,

wife,

children,

[1] Amongst the *Españoles Ilustres.*

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father's gains; their two daughters, Maria Rosa and Annicca, were both remarkable for their beauty, and the latter became the wife of Don Tommaso Manzano, who held an appointment in the War Office.[1] Ribera did not remain contented all his life with his apartments in the viceregal palace; and his last house was a spacious and sumptuous mansion in front of the church of St. Francis Xavier, and at the corner of the Strada di Nardô, which afterwards became the residence of his fortunate scholar, Luca Giordano. Of the disciples of the Valencian, none more successfully imitated his style than Giovanni Dô, whose works were frequently confounded with his; and Aniello Falcone, the battle-painter, and the great Salvator Rosa himself, likewise received instruction in his school.

house,

scholars.

Popularity in Italy,

Few Italian artists are better known in Italy than Ribera. At Naples no new church with any pretensions to splendour, no convent with any character for taste, was thought complete without some of his gloomy studies. The Jesuits employed him largely in their stately temples dedicated to Jesus and St. Francis Xavier; for the Carthusians he painted a celebrated "Descent from the Cross;" noble votaries of St. Januarius adorned their palaces with his pictures of that holy and incombustible being;[2] and his

[1] Dominici, tom. iii. p. 19.

[2] Supra, p. 896.

scraggy sackcloth-girt St. Jeromes and red-eyed St. Peters were scattered over the whole wilderness of Neapolitan shrines. In Spain he was held in almost equal honour; and his works were more widely diffused than those of Velazquez himself. Philip IV. being one of his most constant patrons, his works abounded at the Escorial and the Alcazar, and were also fashionable in the churches and convents of Madrid. The nuns of S^ta^ Isabel hung over their high altar one of his Virgins of the Conception, in which they caused Claudio Coello to re-paint the head because they had heard the scandal about Don Juan of Austria, and believed their Immaculate Lady to be a portrait of the peccant Maria Rosa.[1] Salamanca possessed a number of his pictures in the fine nunnery built out of the spoils of provinces by Monterey, for whom they were painted. Specimens of his pencil were likewise to be found at Vittoria and Granada, Cordoba, Valladolid, and Zaragoza.

and in Spain.

His ordinary style is familiar to all Europe. At St. Petersburg, as well as at Madrid, it is proverbial how

Style.

"Spagnoletto tainted
His brush with all the blood of all the sainted."[2]

No Van Huysum ever lingered over the dewy breast of a rose, or the downy wing of a tiger-moth, no

Fondness for horrors.

[1] Supra, p. 896.

[2] Byron, *Don Juan*, canto xiii. st. 71.

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Vanderwerf ever dwelt on the ivory limbs of Ariadne, with more fondness than was displayed by Ribera in elaborating the wrinkles of St. Anthony the Hermit, or the bloodstained bosom of the martyr Sebastian, bristling with the shafts of Diocletian's archers. His strength lay in the delineation of anatomy, his pleasure in seizing the exact expression of the most hideous pain. St. Bartholomew flayed alive, now in the Queen of Spain's gallery,[1] Cato of Utica tearing out his own entrails, in the Louvre,[2] are masterpieces of horror, too frightful to be remembered without a shudder. Of Ixion on the wheel, in the Royal Gallery of Madrid,[3] the tale is told, that being bought for a large price by Burgomaster Uffel of Amsterdam, it so wrought on the imagination of his good dame in her pregnancy, that she brought forth a babe with hands incurably clenched, like those of Juno's lover in the picture. The shocked parents immediately got rid of their Ixion; it was carried back to Italy, and, in time, found its way to the royal collection in Spain.[4] It is a curious example of the perversity of the human mind, that subjects like these should have been the chosen recreations of an eye that opened in infancy on the palms and the fair

[1] *Catálogo* [1843], No. 42 [edition 1889, No. 989].
[2] Gal. Esp., No. 241. [Louis-Philippe collection, sold 1853.]
[3] *Catálogo* [1843], No. 484 [edition 1889, No. 1005].
[4] Palomino, tom. iii. p. 464.

women of Valencia, and rested for half a lifetime on the splendours of the Bay of Naples. The jealous implacable Spaniard was indeed cursed with the evil eye, seeing frightful visions in the midst of sunshine and beauty—

"Omnia subfuscans mortis nigrore."[1]

Works of a more pleasing character.

He did not, however, always paint in this savage and revolting style. At the Escorial there is a large picture by him of Jacob watering the flock of Laban,[2] in which the figure of the shepherd-patriarch is remarkable for its dignity and grace. The Cathedral of Valencia has an "Adoration of the Shepherds,[3] a subject which he often painted, wherein the dark-eyed mother of God is a model of calm and stately beauty. But perhaps the picture which best displays the vigour of his pencil is that of "Jacob's Dream," in the Queen of Spain's gallery.[4] The composition consists of nothing more than a wayworn monk, in his brown frock, lying asleep beneath a stump of a tree, with his head pillowed on a stone; whilst the phantom-ladder and a few angel shapes are dimly indicated afar off, in the clouds, merely to give a name to the picture. The deep slumber of weariness

Jacob's Dream.

[1] Lucretius, lib. iii. l. 39.

[2] In the Louvre there is a repetition of this picture, ascribed to Murillo. Gal. Esp., No. 146 [sold 1853].

[3] Repeated in the Louvre. Gal. Esp., No. 220 [sold 1853].

[4] *Catálogo* [1843], No. 116 [edition 1889, No. 982].

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was never more exactly represented: you pause instinctively in approaching the sleeper, and tread softly; you think you see his bosom heave, and hear his measured respiration.

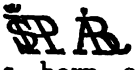
Portraits.

Ribera painted portraits in a style which few artists have excelled. In the National Museum at Madrid



there is a full-length picture of the Duke of Modena, doubtless the friend and sitter of Velazquez,[1] a handsome olive-complexioned prince, in a suit of black velvet and an ample black cloak; and a half-length of a military commander, in a buff coat and with spectacles of the most modish magnitude on

[1] Supra, chap. ix. pp. 726, 755.

his nose;[1] both ascribed to his pencil, and executed with a force and spirit which are worthy of the great master of Castile, and render his atrabilarious jealousy of other artists quite unaccountable and inexcusable. His sketches, executed with the pen, or with red chalk, were finished with great care, and highly esteemed by collectors. He etched twenty-six plates, from his own pictures or designs, with much neatness. Of this series, Cean Bermudez esteemed "Silenus with Satyrs and Bacchantes"[2] as the best and rarest; and there is also a spirited portrait of Don Juan of Austria, on horseback, with a view of Naples in the background, signed "*Jusepe de Rivera, f.* 1648," in which the head was afterwards changed by another hand to that of the bastard's half-brother Charles II., and the date to 1670.[3] Several of these etchings bear the painter's monogram, 

Sketches.

Etchings.

Estéban March was born at the end of the sixteenth century at Valencia, where he passed his life in the practice of his profession as a painter. His master was Pedro Orrente,[4] from whom he learned to colour with somewhat of Venetian

Estéban March.

[1] Supra, chap. ix. p. 751, note 2. [2] [See supra, chap. ix. p. 701.]

[3] *Le Peintre Graveur*, par Adam Bartsch, 20 tomes, 8vo, Vienne, 1803-21, tom. xx. pp. 79-87. Bartsch enumerates only eighteen of Ribera's etchings, besides one which he mentions as of doubtful authenticity.

[4] [Supra, chap. vii. p. 585.]

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richness. Eccentric in character, and violent in temperament, he appears to have resembled the elder Herrera, as well in his reckless habits of life, as in his dashing style of painting. Battles being his favourite subjects, his studio was hung round with pikes, cutlasses, javelins, and other muniments of war, which he used in a very peculiar and boisterous manner. As the mild and saintly Joanes was wont to prepare himself for his daily task by prayer and fasting, so his riotous countryman used to excite his imagination to the proper creative pitch by beating a drum, or blowing a trumpet, and then assaulting the walls of his chamber with sword and buckler, laying about him, like another Don Quixote, with a blind energy that told severely on the plaster and the furniture, and drove his terrified scholars or assistants to seek safety in flight. Having thus lashed himself into a sufficient frenzy, he performed miracles, says Palomino,[1] in the field of battle-painting; throwing off many bold and spirited pictures of Pharaoh and his host struggling in the angry waters, or mailed Christians quelling the turbaned armies of the Crescent. One of his pictures on the first of these subjects is in the Queen of Spain's gallery,[2] which likewise

Strange method of study.

Paints battles.

[1] Palomino, tom. iii. p. 476.

[2] *Catálogo* [1843], No. 546 [edition 1889, No. 780].

Coarse subjects.

possesses an encampment of Turks,[1] painted by him. He delighted in whatever was coarse and repulsive, preferring rough unkempt heads, skins shrivelled with age and sun, and the bloodshot eye of intemperance, to the damask peach-like cheek of young beauty, and

> "those doves' eyes,
> which can make gods forsworn."[2]

A pair of old leering drunkards, with faces like that of Bardolph, as described by Fluellen, "all bubukles, and whelks, and knobs, and flames o' fire,"[3] a man with a wine-cup, and a woman with a bottle, are amongst the most forcible and hideous heads in the Royal Gallery of Madrid.[4]

Religious pictures.

He sometimes painted religious subjects, but not with the vigour and verisimilitude which he displayed in those of vulgar nature. Palomino, however, commends his "Last Supper," executed for the church of San Juan del Mercado. For the Franciscan friars of Valencia, also, he painted two miracles of St. Francis de Paula, representing that holy man causing, like another Moses, water to gush from a rock, to quench the thirst of certain soldiers, and bringing a live lamb out of a kiln of quicklime.

[1] *Catálogo* [1843], No. 292 [edition 1889, No. 781].
[2] *Coriolanus*, act v. sc. 3, ll. 27, 28.
[3] *Henry V.*, act iii. sc. 6.
[4] *Catálogo* [1843], Nos. 316, 318 [edition 1889, Nos. 783–4].

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In the shaggy beard and attenuated form of St. Jerome he found a congenial subject,[1] which he has treated with his usual strength, in a picture now in the Queen of Spain's collection. As a painter of battles, he was undoubtedly an artist of high merit; and although few critics will agree with Palomino, that his works are "stupendous, and worthy of eternal remembrance," few will withhold from them the more measured praise of Cean Bermudez, for brilliancy of tone, and for the skill with which the dust, smoke, and dense atmosphere of the combat are depicted.

Eccentric and disorderly habits.

The eccentric and disorderly manners of March were not confined to his painting-room. Being of a loose and idle disposition, he would work only when compelled by want, or when the fit, the *cacoethes pingendi*, was strong upon him. At other times he absented himself from his house, and kept very late hours, to the great annoyance of his wife. Receiving him when he came home, on these occasions, with the usual conjugal asperity, the poor woman drew upon herself the tempest of rage which at other times he wreaked upon his walls. She consulted her confessor as to the best means of reclaiming him; and the good man, owning that it was a hard case, suggested the obvious and only re-

[1] *Catálogo* [1843], No. 544 [edition 1889, No. 782].

medies, gentleness and endearments, instead of complaints and reproaches. This advice she endeavoured to follow, but with no good result, "for," says Palomino, "the wild beast was not to be tamed by caresses, and many strange passages took place between them, which, being somewhat indecent, I forbear to describe."

Adventure of the fish fried in linseed-oil.

He ventures, however, to record one of the least objectionable. The painter had gone out betimes one day, leaving neither meat nor money in the house, and was absent till past midnight, when he returned with a few fish, which he insisted on having instantly dressed for supper. The wife said there was no oil; and Juan Conchillos, one of the pupils, being ordered to fetch some, objected that all the shops were shut up. "Then take linseed-oil," cried the impetuous March, "for, *por Dios*, I will have these fish presently fried." The mess was therefore served with this unwonted sauce, but no sooner tasted than it began to act as a vigorous emetic upon the whole party, "for, indeed," says Palomino gravely, "linseed-oil, at all times of a villanous flavour, when hot is the very devil."[1] Without more ado, the master of the feast threw fish and frying-pan out of the window; and Conchillos, knowing

[1] Palomino, tom. iii. p. 476. "Porque el aceyte de linaza gustado es infame, y hervido es una peste." He seems to speak from experience, and I, for one, am willing to take his word for it.

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his humour, flung the earthen chafing-dish and charcoal after them. March was delighted with this sally, and embracing the youth, he lifted him from the floor, putting him in bodily fear, as he told Palomino in his old age, that he was about to follow the coals and viands into the street. As for the poor weary wife, she thought of her crockery, and remarking in a matter-of-fact way, "What shall we have for supper now?" went to bed; whither her husband, pleased with the frolic of spoiling his meal, and breaking his dishes, seems to have followed her in a more complacent humour than was usual with him. The facetious pranks and chamber sword-play of this whimsical man came to an end in 1660, when he died, at a good old age, in his native city.

Miguel March.

His son and scholar, Miguel March, born in 1633, being thus freed from a thraldom which he and his fellow-disciples found sufficiently irksome, went to study at Rome. At his return to Valencia, he followed his father's trade of painting battles and miracles, but with far less spirit and success. For the Capuchin friars and nuns of the city, he executed several passages from the life of their patron, St. Francis de Paula, and a "Calvary" for the church of San Miguel; and also eight pictures of the Saviour's Passion, which perhaps still exist, for the parish church of Carcaxente. If a man of less genius than

his father, he was also less of a savage; his drawing and colouring were agreeable;[1] and he died at Valencia in 1670.

Fray Agustin Leonardo.

Fray Agustin Leonardo, a native of the kingdom of Valencia, is supposed to have taken the habit of the Order of Mercy at Xátiva. In 1620, he was a brother of the convent of that order at Puig, near Valencia, where he painted for the sacristy four large pictures of the finding of the image of Our Lady of Puig, an idol of great fame; the Siege of Valencia, and its surrender to King Jayme the Conqueror, and the battle of Puig, in which St. George fought in person on the side of the Christians. These paintings were used in 1738, to adorn the façade of the Valencian convent of Mercy, during the festival in which the city celebrated the fourth centenary of its deliverance from the infidel. Leonardo afterwards visited Seville, where he painted a picture, which may perhaps exist in the Museum or elsewhere, of Our Lord and the woman of Samaria at the well, signed "*Frater Augustinus Leonardo Hispanus, inventor faciebat Hispali die* 4 *Junii anno Dñi* 1624." Prieto, General of his order, called him to Madrid in 1624–5, when he painted two pictures for the great staircase of the convent of Mercy. His works possessed some merit, says Cean Bermudez, in draw-

[1] Palomino, tom. iii. p. 554.

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ing and composition, but were harshly coloured. He was thought to excel in portraiture, and executed a likeness of the poet Gabriel Bocángel, who praised it in a sonnet, declaring, that between the poet and the picture it was hard to tell—

"Qual el pintado es, ó qual el vivo."[1]

The time and place of his death remain uncertain, but it probably happened in Valencia soon after 1640.

Jacinto Gerónimo de Espinosa.

Jacinto Gerónimo de Espinosa was the son of Rodriguez de Espinosa[2] and Aldonza Lléo, and was born at Cocentayna, on the 20th of July, 1600. He became the disciple in painting of his father, and is supposed to have also studied both at Valencia under Francisco Ribalta, and in Italy. In his twenty-third year, he was at Valencia painting a picture of Our Lord, known as the "Christ of the Rescue," in the convent of S^ta. Tecla; and he appears to have settled in that city, where he married N. de Castro, who died in 1648. In 1638, he painted eight large pictures for the cloister, and other works for the convent of the Carmelites, for which he was paid 800 pounds of Aragonese money. No painter was ever more industrious, or more popular, and

[1] For similar eulogies on pictures, by Martial, Lope de Vega, and Cowley, see supra, chap. vii. p. 505, and note.

[2] Supra, chap. vii. p. 584.

few more prolific or more pious. The plague appearing at Valencia in 1647, he placed himself and his family under the guardianship of San Luis Beltran, who not only preserved, by his intercession, the whole household from contagion, but cured the master of water in the brain. For these benefits, therefore, Espinosa vowed to his protector a series of pictures, which he placed, in 1655, in San Luis's chapel, in the convent of San Domingo. After executing pictures for almost every town within the dominions of Valencia, he died in that city in 1680, and was buried in the church of St. Martin. In many of his works he was assisted by his son Miguel Gerónimo, who imitated his style with moderate success, and does not appear to have survived him.

Miguel Gerónimo de Espinosa.

The Museum of Valencia contains many of his pictures, some of high merit, and little inferior to the works of the Ribaltas, to which they bear a strong family resemblance. One of the finest is "Christ appearing to St. Ignatius Loyola," in which the character of that stern passionless face is well preserved: it is of life size, and signed "*Hieron. Jacin° de Espinosa, año* 1653." Another excellent specimen of his skill, although in a very ruinous condition, is the "Communion of Mary Magdalene," in which that loving saint is represented kneeling in her wonted sackcloth and luxuriant hair, to receive the Eucharist from the hands of a priest clad in

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crimson robes, very like that gorgeous dalmatique still preserved in the Patriarch's college, for which it was embroidered by good Queen Margaret.[1] St. Luis Beltran on his bier, with the priest bending over him to kiss his cold hand, probably one of the pictures of his thank-offering to the saint,[2] is likewise painted in a masterly style. A fourth composition, inferior as a work of art to these, and still more injured by time, deserves notice as a record of one of the most impudent fictions with which priestcraft ever encumbered a religious faith. It represents a stiff and sturdy Dominican, confronting a mounted cavalier, whom he has probably been rebuking for his ungodly life, and who, wishing to put an end to the sermon, has drawn from his holster a pistol, whereof the trigger being pulled converts, not the monk into a martyr, but the barrel of the instrument into a cross, bearing the effigy of the crucified Redeemer.[3]

Garcia Ferrer.

The licentiate Garcia Ferrer was an ecclesiastic and painter of some reputation of Valencia. He painted some pictures for the altar of San Vincente Ferrer, in the convent of St. Domingo; and Don Mariano Ferrer, Secretary of the Academy of San Carlos, possessed a "Crucifixion," by him, bearing

[1] Supra, chap. vii. p. 480. [2] Supra, p. 913.

[3] The picture is No. 112 in the Museo. The red-haired cavalier is the Marques de Albaida, the monk St. Luis Beltran himself.

the date 1632, which was approved by Cean Bermudez. He is said to have practised his art at Madrid.

Gregorio Bausá was born in the island of Majorca in 1590, and died at Valencia in 1656. He was the scholar of Francisco Ribalta, and painted the holy achievements of St. Luis Beltran, and other popular religious subjects, for the churches and convents, with considerable reputation.

Gregorio Bausá.

Vicente Guirri, a native of Valencia, became a friar in the Augustine convent of that city in 1608, and devoted his time to prayer and penitence, and to the execution of devotional pictures, within its walls, till 1640, when he died.

Vicente Guirri.

Pablo Pontons, likewise a Valencian by birth, was the scholar and imitator of Pedro Orrente. The convent of Mercy was largely adorned with the productions of his pencil; and he painted, with Jac. Ger. de Espinosa, four esteemed pictures for St. Mary's church, at Morella. His last known work, a portrait of a friar, which hung in the library of the convent of Mercy, bore the date 1668.

Pablo Pontons.

Tomas de Yepes flourished at Valencia about 1642, as a painter of "bodegones," fish, and meats, but especially fruit and flowers, which he depicted with great neatness of execution and brilliancy of colour. He died at Valencia, in 1674, and was buried in the church of San Estéban.

Tomas de Yepes.

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Andres and Urban Marzo.

Andres and Urban Marzo were brothers, and painters of some credit, at Valencia. The first executed two pictures of St. Anthony of Padua, one for the parish church of Santa Cruz, and another for that of Santa Catalina; and he also designed the title-page for a book, published in 1663, by Don Juan Bautista de Valda, describing the grand festival held in the city the year before, in celebration of a bull of Alexander VII., proclaiming the favourite Valencian doctrine of the Immaculate Conception. Urban painted a picture of "Our Lord bearing His Cross," in a private collection at Valencia, and said to be a work of merit.

Goldsmith. Luis Puig.

Luis Puig, a goldsmith, deserves notice as the maker of a beautiful silver ark, designed to contain the consecrated Host on Thursdays in the Holy Week, which cost 5,000 ducats, and was presented in 1630, by the Canon Leonardo de Borja, to his Cathedral at Valencia.



CHAPTER XI.

REIGN OF PHILIP IV. 1621–1625—(*continued*).

WHILST Andalusia, fertile in genius, furnished a great chief to the school of Castile, the principal cities of the province still possessed some of the ablest painters that ever shed a lustre upon Spanish art.

Diego Vidal de Liendo.

Diego Vidal de Liendo was born at Valmaseda in 1602, his mother being sister of the elder Diego Vidal, canon of Seville.[1] Like his uncle, he probably obtained a knowledge of painting while seeking preferment at Rome, and like him he returned to Spain a canon of Seville, and an artist of considerable skill. To distinguish him from that relative

[1] Supra, chap. vii. p. 557.

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he is called Vidal the younger. His best works are in the great sacristy of his Cathedral, and represent the Crucifixion, St. John, St. Mary Magdalene, and other saintly subjects; and there is, besides, a copy by him of Rafael's picture of the archangel Michael quelling the Evil One. The figures in these compositions were of life size. Amongst the various works of art which adorned the canon's residence Pacheco notices a miniature portrait of an English boy, painted on ivory, by an English artist, which surpassed in beauty and delicacy everything of the kind that he had ever seen.[1] He died at Seville in 1648, and was buried in the Cathedral, in front of the chapel of Our Lady de la Antigua.

Francisco de Zurbaran.

Francisco de Zurbaran was born at Fuente de Cantos, a small town of Estremadura, situated amongst the hills of the Sierra that divides that province from Andalusia, and was baptized there on the 7th of November, 1598. His first instructions in art were drawn, says Palomino,[2] from some forgotten painter of that secluded district, who had, perhaps, been the scholar of Morales during that great master's sojourn at the neighbouring town of Frexenal,[3] a lonely, straggling, desolate-looking village, with two churches, on the elevated corn plains on the north of the Sierra Morena, and touch-

[1] Pacheco, *Arte de la Pintura*, p. 355.
[2] Palomino, tom. iii. p. 527.
[3] Supra, chap. v. p. 270.

ing with one end the highroad from Badajoz to Seville. The elder Zurbaran had intended to bring up his son to his own calling of husbandry, but, observing his abilities and inclination for painting, he released him from the plough, and sent him to the school of the licentiate Juan de Roelas, at Seville.[1] There his talents and his application being equally extraordinary, soon gained him considerable reputation. Like Velazquez, he early formed the resolution that everything which he placed on his canvas should be copied directly from nature; and he would not paint even a piece of drapery without having it before him on the lay figure. As in the case of Velazquez, the effects of this patient diligence were soon observed in his works; and his delineations of men and things were faithful and forcible fac-similes of their faces and forms. In the management of his lights and shadows, he loved breadth and strong contrast; he appears to have imitated the style of Caravaggio, to whom many of his works might be readily attributed; and, on account of this resemblance, he has been called the Caravaggio of Spain.

Works: at Seville.

In 1625, he painted for the Cathedral a series of excellent pictures on the life of the Apostle Peter, a gift to the dim unworthy chapel of that saint, from the Marquess of Malagon. The centre-pieces

[1] Supra, chap. vii. p. 522.

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in the retablo represent the first bearer of the keys sitting in pontifical vestments, and his deliverance from prison by the angel; and these are flanked by other passages of his history, such as his want of faith in walking the water,[1] and the vision of unclean beasts let down in the mysterious sheet.[2] About the same time he also executed the grand allegorical picture, known as "St. Thomas Aquinas," as an altar-piece for the college of that saint, justly esteemed his finest work, and one of the highest achievements of the Spanish pencil. It now hangs over what was once the high altar of the friars of Mercy, in the Museum of Seville. The picture is divided into three parts, and the figures are somewhat larger than life. Aloft, in the opening heaven, appear the Blessed Trinity, the Virgin, St. Paul, and St. Dominic, and the angelic doctor St. Thomas Aquinas ascending to join their glorious company; lower down, in middle air, sit the four doctors of the Church, grand and venerable figures, on cloudy thrones; and on the ground kneel, on the right hand, the Archbishop Diego de Deza, founder of the college,[3] and on the left, the Emperor Charles V., attended by a train of ecclesiastics. The head of St. Thomas is said to be a portrait of Don Agustin Abreu Nuñez de Escobar, prebendary of Seville,

Picture of St Thomas Aquinas.

[1] Matt. xiv. 30. [2] Acts x. 11. [3] Supra, chap. ii. p. 114.



Printed by Wittmann Paris

FRANCISCO DE ZURBARAN

and from the close adherence to Titian's pictures observable in the grave countenance of the imperial adorer, it is reasonable to suppose that in the other historical personages the likeness has been preserved wherever it was practicable. The dark mild face, immediately behind Charles, is traditionally held to be the portrait of Zurbaran himself. In spite of its blemishes as a composition—which are, perhaps, chargeable less against the painter than against his Dominican patrons of the college—and in spite of a certain harshness of outline, this picture is one of the grandest of altar-pieces. The colouring throughout is rich and effective, and worthy the school of Roelas; the heads are all of them admirable studies; the draperies of the doctors and ecclesiastics are magnificent in breadth and amplitude of fold; the imperial mantle is painted with Venetian splendour; and the street-view, receding in the centre of the canvas, is admirable for its atmospheric depth and distance.

Guadalupe;

Zurbaran was afterwards called to the great monastery of Guadalupe, to paint for the Jeronymite friars eleven pictures on the life of the holy doctor, their patron saint, and two altar-pieces representing St. Ildefonso and St. Nicolas Bari, which he executed with brilliancy and success. Returning to Seville, he was employed at the Chartreuse of Santa Maria de las Cuevas, one of the fairest mansions of

Seville: Chartreuse.

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St. Bruno, St. Hugo, and Virgin.

St. Bruno, notable as having held for a while the bones of Columbus, rich in Gothic and plateresque architecture, in sumptuous tombs, plate, and jewels, carvings, books, and pictures,[1] and celebrated by Navagiero a century before, for its groves of orange and lemon-trees, on the banks of the Guadalquivir.[2] For these well-lodged Carthusians he painted the three remarkable works now in the Museum at Seville, representing St. Bruno conversing with Pope Urban II.; St. Hugo visiting a refectory, where the monks were unlawfully dining upon flesh-meat; and the Virgin extending her mantle over a company of Carthusian worthies. In the first of these pictures, the Pontiff, in a violet robe, and the recluse in white, with a black cloak, sit opposite to each other, with a table between them covered with books; their heads are full of dignity, and all the accessories finely coloured. In the third, the strangeness of the subject detracts from the pleasure afforded by the excellence of the painting. The second is the best of the three, and is curious as a scene of the old monastic life of Spain, whence the cowled friar has passed away like the mailed knight. At a table, spread with what seems a very frugal meal, sit seven Carthusians in white, some of them with their high

[1] Ponz, tom. viii. pp. 231-239, and tom. ix. pp. 153-155.
[2] And. Navagiero, *Viaggio in Spagna*, &c., fol. 14.

peaked hoods drawn over their heads; the aged Bishop Hugo in purple vestments, and attended by a page, stands in the foreground; over the heads of the monks there hangs a picture of the Virgin, and an open door affords a glimpse of a distant church. These venerable friars seem portraits; each differs in feature from the other, yet all bear the impress of long years of solitary and silent penance; their white draperies chill the eye, as their cold hopeless faces chill the heart; and the whole scene is brought before us with a vivid fidelity, which shows that Zurbaran studied the Carthusian in his native cloisters with the like close and fruitful attention that Velazquez bestowed on the courtier strutting it in the corridors of the Alcazar or the alleys of Aranjuez. He likewise painted for the shod and barefooted friars of the Order of Mercy, a number of pictures on the life of San Pedro Nolasco, and other subjects; a variety of works for the Capuchins, Trinitarians, and the parish churches of San Roman, San Esteban, and San Buenaventura; and for the church of San Pablo a Crucifixion, signed "*Franciscus de Zurbarán, f.* 1627," and highly extolled for the relief and roundness of the figure, which rivalled the effect of carving.[1]

Churches and convents.

Before Zurbaran reached the age of thirty-five, he

[1] Ponz, tom. ix. p. 89.

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Appointed painter to the King.

was appointed painter to the King. The exact time of his promotion, the works or the interest by which he obtained it, and the date of his first visit to Madrid, remain unknown. But the great number of his works in Andalusia, and their rare occurrence in the capital and in Castile, prove that his life was principally spent in his native province.

Pictures for the Carthusians of Xeres.

In 1633 he finished a series of pictures, of the life of Our Lord, and of the Evangelists, and other saints, for the high altar of the fine Chartreuse of Xeres de la Frontera, of which the vast decaying cloister may still be seen on the sherry-growing banks of the Guadalete. One of these pictures bore his signature, in which he wrote himself painter to the King.

Works at Buenretiro.

He was called to court, says Palomino,[1] in 1650, by Velazquez, at the desire of Philip IV., who employed him to execute for a saloon at Buenretiro ten works, representing the labours of Hercules, now in the Queen of Spain's gallery.[2] The King, according to his favourite custom, used to visit him whilst engaged on these pictures, and on one occasion expressed his admiration of his powers, by laying his hand on his shoulder, and calling him "painter of the King, and king of the painters."

[1] Palomino, tom. iii. p. 528.

[2] *Catálogo* [1843], Nos. 203, 223, 233, 244, 251, 282, 293, 302, 309, 325 [edition 1889, Nos. 1122–31]. Ceau Bermudez enumerates only four.

death; wife; children.

Diaz de Valle mentions that he conversed with him at Madrid, in 1662, and Palomino asserts that his death took place there in that year. By his wife, Doña Leonor de Jordera, whom he married in early life at Seville, he left several children, and to one of their daughters the chapter of that city granted, in 1657, the life-rent of a house in the Calle de Abades. In proof of the esteem in which the painter was held at Seville, Palomino relates, that having retired to his native town of Fuente de Cantos, he was followed thither by a deputation from the corporation of the city, entreating, not in vain, his return, a story which Cean Bermudez considers doubtful and not very probable. His portrait in the Louvre,[1] from which the present engraving is taken, represents him a man of some personal advantages, and dressed in the extreme of the fashion.

Works.

Zurbaran was one of the most diligent of painters, and his works have found their way into most of the great galleries of Europe. The Louvre alone possesses, or professes to possess, no less than ninety-two of his pictures.[2] The legends of the

[1] Gal. Esp., No. 401. [Sold in 1853 in the Louis-Philippe sale.]

[2] In the Gal. Esp., 81; in the Collection Standish, 11. [Sold in 1853 in the Louis-Philippe sale. Of these the "Regina Angelorum" and "St. Catherine" are in the author's collection at Keir; the "Virgin in Glory" is in that of the Earl of Wemyss; one of the patron saints of Seville, Santa Justa or Santa Rufina, is in the gallery of the Right Hon. Evelyn

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Carthusians and monks of the Order of Mercy were his staple subjects; and as he was called upon to execute them in large quantities to clothe the vast walls of convents, they are often very coarsely and carelessly painted. The pictures in the Museum at Seville, already noticed,[1] are, without doubt, his finest works. In that city the spacious church, also, of the Hospital del Sangre possesses eight small pictures by him, each representing a sainted woman. Of these S^ta^ Matilda, in a crimson robe, embroidered with gold and pearl; S^ta^ Dorotea, in lilac; and S^ta^ Ines, in purple, carrying a lamb in her arms, are the best, and they seem memorials of some of the reigning beauties of Seville. The Cathedral of Cadiz has a fine specimen of Zurbaran's larger works in the "Adoration of the Kings," a grand picture, rich in gorgeous draperies, which hangs on the south side of the great door, and perhaps came from the Chartreuse of Xeres. Besides his labours of Hercules, the Royal Gallery at Madrid contains two well-painted passages from the life of his favourite, San Pedro Nolasco,[2] and a delightful picture of the Infant Jesus,[3] lying asleep on a cross,

Seville.

Cadiz.

Madrid.

Denison, and the "Standing Figure of St. Francis" in that of G. A. Hoskins, Esq., all of which were exhibited at the Manchester Art Treasures Exhibition, 1857, Nos. 778, 808, 793, 796, and 790.]

[1] Supra, pp. 922, 923.

[2] *Catálogo* [1843], Nos. 40, 190 [edition 1889, Nos. 1121, 1120].

[3] Ibid. No. 317 [1133].

and wrapped in royal purple, a subject frequently painted by Guido and Murillo, but never with more delicacy and grace. Of his gloomy monastic studies, that in the Louvre[1] of a kneeling Franciscan holding a skull, is one of the ablest; the face, dimly seen beneath the brown hood, is turned to heaven; no trace of earthly expression is left on its pale features, but the wild eyes seem fixed on some dismal vision; and a single glance at the canvas imprints the figure on the memory for ever. Unrivalled in such subjects of dark fanaticism, he could also do ample justice to the purest and most lovely of sacred themes. His Virgin, with the Infant Saviour and His playmate St. John, signed "*Fran. de Zurbaran*, 1653," in the Duke of Sutherland's gallery at Stafford House, is one of the most delicious creations of the Spanish pencil. By the mellow splendour of its colouring, the eye is "won as it wanders" over those sumptuous walls, gemmed with the works of far greater renown. The head of the Virgin unites much of the soft ideal grace of Guido's Madonnas, with the warm life that glows and mantles in the cheek of Titian's Violante; and her hair is of that rich chestnut brown, Rosalind's colour, so beautiful and so rare both in nature and

Paris.

London.

[1] Gal. Esp., No. 351. [It was sold in 1853, and is now in the National Gallery, No. 230.]

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in art. The children recall the graceful cherubs of Correggio; the goldfinch in the hand of the Baptist seems to live and flutter; and the dish of apples might have been newly gathered from the canvas of Van Heem, or from the orchards of the Guadalvin or the Severn.

Style and merits.

Zurbaran undoubtedly stands in the front rank of Spanish painters. He painted heads with admirable skill, but he had not that wonderful power which belonged to Velazquez, of producing an exact fac-simile of a group of figures at various distances; none of his large compositions equal the Meniñas[1] in airy ease and truth of effect; nor have his figures the rounded and undefined, yet truly life-like, outlines which charm in the works of Murillo. But in colouring he is not inferior to these great masters; and his tints, although always sober and subdued, have sometimes much of the brilliancy and depth of Rembrandt's style, as is the case in his excellent small picture of "Judith and her Handmaid," in the collection of the Earl of Clarendon.[2] He is the peculiar painter of monks, as Rafael is of Madonnas, and Ribera of martyrdoms; he studied the Spanish friar, and painted him with as high a relish as Titian painted the Venetian noble, and Vandyck the gentleman of England. His Virgins are rare, and

His monks;

women;

[1] Supra, chap. ix. p. 770.

[2] In London.

in general not very pleasing; but he frequently painted female saints, apparently preserving in their persons the portraits of beauties of the day, for the rouge of good society may often be detected on their cheeks. In the delineation of animals he was likewise successful; and Palomino mentions with approbation his pictures[1] of an enraged dog, from which chance observers used to run away, and of a yearling lamb, deemed by the possessor of more value than a hecatomb of full-grown sheep.

animals.

Francisco Lopez Caro was born at Seville, in 1598, and became a scholar of Roelas. After practising the art of painting in his native city with indifferent success, he repaired, some time before 1660, to Madrid, where he died in 1662. Portraiture was the only branch of his art in which he obtained any reputation. Francisco Caro, his son and scholar, born at Seville in 1627, followed Alonso Cano to Madrid, and, under the instruction of that master, became a painter of considerable eminence. For the chapel of San Isidro, in the church of San Andres in the capital, he executed nine or ten pictures on the life of the Blessed Virgin; and his finest work was a large composition on the subject of the Jubilee of the Porciuncula,[2] into which he introduced the portraits of Don Antonio

Francisco Lopez Caro.

Francisco Caro.

[1] Palomino, tom. iii. p. 528.

[2] Supra, chap. vii. p. 504.

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de Contreras and his wife, painted for the Franciscan convent at Segovia. He died at Madrid, in 1667.

Cristobal Vela.

Cristobal Vela, born at Jaen in 1598, acquired the first principles of painting at Cordoba, probably from some disciple of Cespedes, and afterwards finished his studies in the school of Vincencio Carducho, at Madrid. He fixed his residence at Cordoba, where he painted several works for the Cathedral, and the convents and hospitals, and died suddenly in 1658, whilst quenching his thirst at the well of his own house. His son, the Licentiate Antonio Vela, was born at Cordoba in 1634, and became a priest of great virtue, and a painter of considerable skill and reputation. For the Augustine friars of his native city, he executed two excellent pictures on subjects taken from the life of the great doctor, their patron saint, and he painted and gilded several retablos for other convents. He died in 1676, much regretted by the clergy and the artists.

Antonio Vela.

Francisco Varela.

Francisco Varela was born at Seville towards the end of the sixteenth century, and, next to Zurbaran, was the ablest of the scholars of Roelas. In 1618 he was employed by the Carthusians of S$^{ta.}$ Maria de las Cuevas to execute copies of certain pictures, by Fray Louis Pascual Gaudin,[1] to supply the place of

[1] Supra, chap. v. p. 348.

the originals, which they were about to send to the Grand Chartreuse. Nothing is recorded of his life; but he died, according to Palomino,[1] in 1656, leaving many works in the churches and convents of Seville, to attest his skill and diligence, and preserve his name from oblivion. In the church of San Bernardo, without the walls of Seville, may be seen his "Last Supper," which Cean Bermudez esteemed one of his best productions. It is signed "*Ffco. Varela*, 1622." Our Lord and His disciples are seated at a round table, on which the cup, goblet, and a metal dish are admirably painted; and the colouring throughout is agreeable. Judas in yellow drapery, and clutching the bag with an expression of face in which treachery strives with terror, is the most effective of the figures.

Juan Uceda Castroverde.

Juan Uceda Castroverde, another scholar of Roelas, flourished at Seville, and painted in 1623, for the shod friars of the Order of Mercy, an excellent altar-piece representing the Holy Family, with the Eternal Father looking from the clouds above, coloured in the Venetian style of his master.

Alonso Cano.

Alonso Cano was the last of the great artists of Spain who followed the practice of Berruguete, and obtained distinction in the three arts of painting, sculpture, and architecture. He was born on the

[1] Palomino, tom. iii. p. 469.

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19th of March, 1601, in the city of Granada, and was baptized in the parish church of San Ildefonso. His parents were Miguel Cano, a native of Almodovar del Campo, and Maria de Almansa, a native of Villarobledo, in the province of La Mancha, both of gentle blood. Miguel Cano, being a carver of retablos, brought his son up to his own calling; and the talents of the lad having attracted the notice of Juan de Castillo,[1] that master recommended the removal of the family to Seville, for the sake of the better instruction which that city afforded. This advice being followed, Alonso was placed in the school of the painter Pacheco;[2] from which he was, eight months afterwards, removed to that of Castillo himself. He is also said to have partaken of the rough training of the elder Herrera.[3] In sculpture he became the disciple of Martinez Montañes;[4] and the classical dignity of his style led Cean Bermudez to conjecture that he must have bestowed much careful study on the antique marbles which then graced the galleries and gardens of the Duke of Alcalá's palace.[5]

Retablos at Seville.

Amongst the earliest known works of Cano were three retablos, designed, carved, and painted by him for the college of San Alberto, and two for the

[1] Supra, chap. vii. p. 535. [2] Ibid. p. 537. Palomino, tom. iii. p. 575.
[3] Supra, chap. vii. p. 529. [4] Ibid. p. 562. [5] Ibid. p. 569.

conventual church of S^ta^ Paula; the pictures and statues of which, in the opinion of Cean Bermudez, surpassed the works of his instructors. Pacheco and Zurbaran were employed, at the same time with him, in the college; but his productions were so esteemed, that the Provincial of the Order of Mercy invited him to execute a series of paintings for the cloister of the convent under that rule, a task which, however, he declined, from diffidence, says Palomino, of his own powers; but, more probably, because he was dissatisfied with the pay proposed by the friars.

Retablo at Lebrija.

In 1628, Miguel Cano was engaged to erect a new high altar in the parish church of Lebrija,[1] a small town with a ruined Moorish castle, and a tall Moorish belfry, which tower above the olive-covered slopes that skirt the southern marshes of the Guadalquivir. The year following he presented his plan, estimated to cost 3,000 ducats, which was approved by the authorities, and the work was begun. But, the artist dying in 1630, the execution of the design fell upon his son Alonso, who completed it in 1636, and was paid 250 ducats over

[1] A view of Lebrija, *Nebrissa*, by Hoefnaeghel, may be found in Braun and Hogenberg's work. See supra, chap. vi. p. 367. The sketch for the present woodcut was taken in 1845, from the road to Cabezas de San Juan. The town and its antiquities are well described in Jacob's *Travels in the South of Spain*, 4to, London, 1811, Letter viii. p. 46.

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and above the stipulated price. The painting and gilding, and the indifferent pictures, were executed by Pablo Legote, at the price of 35,373 reals. This altar-piece still maintains its place in the huge Greco-Romano church of Lebrija; it seems to have undergone neither alteration nor repair since the original artists removed their tools and scaffolding

View of Lebrija.



from the chapel; but stands, with its wealth of tarnished gilding, a monument of the sumptuous devotion of a former age. It consists of two storeys, supported on four spirally-fluted columns, rich

Carvings.

with cornices, elaborately carved. Four pieces of sculpture display the genius of Alonso Cano: a Crucifixion, which crowns the edifice; a pair of colossal statues of St. Peter and St. Paul, in the

second storey; and a lovely image of the Blessed Virgin, enshrined in a curtained niche over the slab of the altar. These carvings were long famous in Andalusia, and Palomino asserts that artists have been known to come from Flanders, in order to copy them for Flemish churches.[1] Although hardly of sufficient importance as works of art to repay a journey from the Scheldt to the Guadalquivir, they are executed with skill and spirit; the Crucifix and the Apostles are not inferior to works of Montañes; and the head of the Madonna, with its deep blue eyes and mild melancholy grace, is one of the most beautiful pieces of the coloured carving of Spain.

Seville. Chartreuse.

Amongst the convents of Seville, in which Cano was largely employed, was that of the Carthusians, whose refectory he adorned with eight pictures, representing Adam and Eve driven from Paradise, Joseph escaping from Potiphar's wife, and other biblical subjects; their sacristy with a fine copy of a Madonna, Christ, and St. John by Rafael; and their church with other works. For the church of Monte Sion, he executed a large picture of Purgatory; for the nuns of the Immaculate Conception, a stone statue of that mystery, which adorned the portal of their chapel; and for the nuns of St. Anne, a figure, carved in wood, of the beloved Evangelist.

Church of Monte Sion.

[1] Palomino, tom. iii. p. 576.

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Duel, and flight to Madrid.

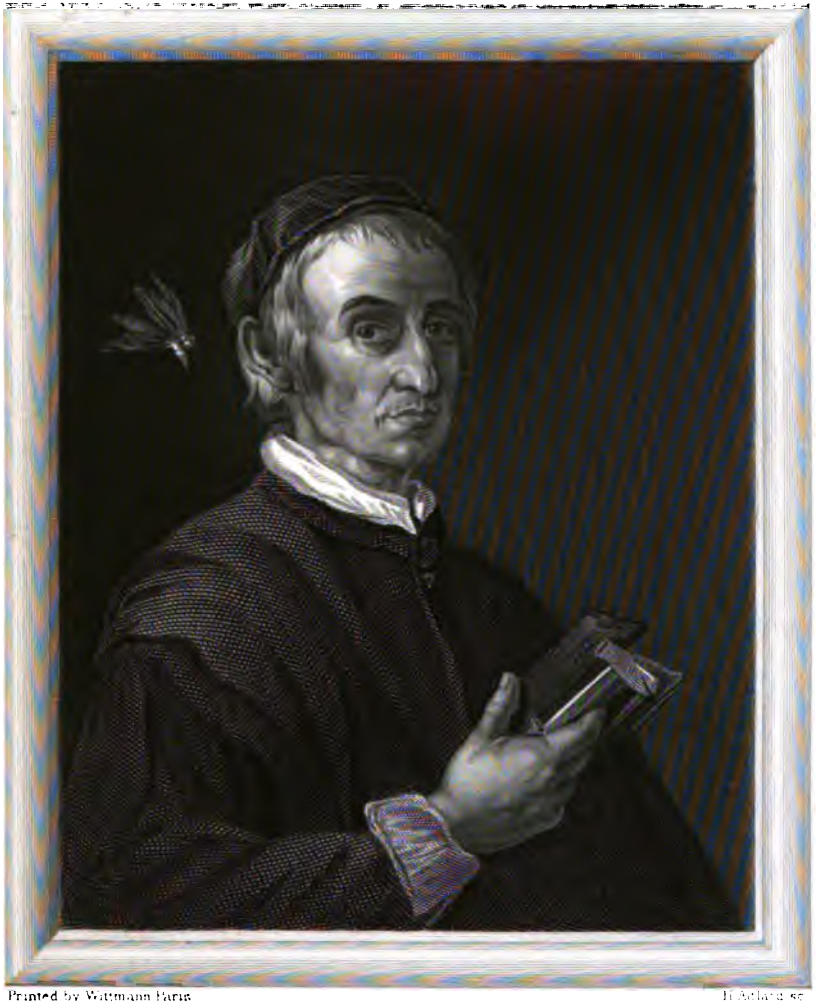
His versatile genius soon obtained for him the first place amongst the artists of Seville, a position which his somewhat arrogant temper disposed him to maintain at all risks against all comers. In 1637 a quarrel, on some forgotten subject of dispute, produced a duel between him and Sebastian de Llanos y Valdes, a painter of amiable character and considerable talent, in which Cano, who was an expert swordsman, severely wounded his adversary. Evading the arm of the law, he escaped to Madrid, where he renewed his acquaintance with his fellow-scholar, Velazquez, and by the kindness of that generous friend, obtained the protection and the favour of Olivares. In 1639, the minister appointed him to superintend certain works in the royal palaces.

Church-pictures at Madrid.

Church of Santiago.

Church of San Gines.

He was likewise engaged in painting various pictures for the churches and convents; amongst which some of the best were an altar-piece in the church of Santiago, representing an angel showing a flask of water to St. Francis, as a symbol of the purity requisite to the priestly office; and pictures of the Patriarch Joseph, and Our Lord at Calvary, in the church of San Gines. The latter of these pictures still hangs in its original chapel, on the epistle side of the church; it is a work of great brilliancy and power, and it commemorates a scene in the Passion which the pencil has not very commonly approached. Seated on a stone, with His



Printed by Wittmann Paris

ALONSO CANO

hands bound, the Saviour awaits the completion of the cross with holy resignation; his figure and noble countenance contrast strikingly with the brawny ruffian who hews the timber at His side; and further off, the Virgin and her weeping company are dimly seen in the shadow of the descending darkness.[1] For the church of Sta. Maria he also painted a large picture of St. Isidro miraculously rescuing a drowning child from a well. The praises bestowed upon this work by the painter Mayno having excited the curiosity of Philip IV., that royal amateur proceeded to the church, to judge of the powers of Cano, under pretext of adoring Our Lady of the Granary, a celebrated brown image carved by Nicodemus, coloured by St. Luke, and brought to Spain by the blessed St. James.[2] The abilities of the artist were soon rewarded with the place of painter to the King; and he was also appointed drawing-master to the Infant Don Balthazar Carlos, who, like the Scottish Solomon under George Buchanan, found him altogether wanting in the deference which usually belongs to the preceptor of a prince, and was wont to complain to the King of his asperities. In 1643, he was an unsuccessful candidate for the office of Master of the

Church of Sta. Maria.

[1] This picture has been tolerably engraved in Spain, but my impression of the plate does not bear the engraver's name.

[2] Villafañe, *Imagenes Milagrosas*, p. 14. Lope de Vega wrote a poetical history of the *Virgen de la Almudena*. *Obras*, tom. xv. p. 411.

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Works to the Chapter of Toledo, which was conferred, on the 13th of August, on Felipe Lazaro de Goiti. He was employed, however, soon after to paint the monument for the Holy Week, in the conventual church of San Gil, at Madrid.

Murder of his wife.

The year 1644 was marked in the history of Cano by a tragical event, which embittered his life, checked the prosperous course of his labours, and fixed upon his character a charge which it is now impossible either to substantiate or clear away. Returning home on the night of the 10th of June, he found, according to his own version of the story, his wife lying on her bed a bleeding corpse, pierced with fifteen wounds apparently inflicted by a small knife, and grasping a lock of hair, indicative of a desperate struggle. Her jewels were missing from the house; and an Italian servant, whom Cano used as a model, having likewise disappeared, the murder and robbery were at once attributed to him. But, in the hands of the lawyers, the case assumed a new aspect. It

Cano suspected of the crime.

was proved that Cano had been jealous of this man; that he had lived upon bad terms with the deceased; and that he was notoriously engaged in an intrigue

Flight and return.

with another woman. Alarmed for his safety, the suspected artist fled from Madrid, and causing it to be reported that he had taken the road to Portugal, he sought refuge first in a Franciscan convent of the city of Valencia, and then in the Chartreuse of

Portacœli, a monastery situated amongst the woodlands of the neighbouring Sierra. There he painted pictures of Our Lord bearing His cross, of the Crucifixion, and of a holy woman named Inez de Moncada, who dwelt in those solitudes;[1] and he remained for some time exercising his pencil on various subjects, for the embellishment of the sheltering cloister, until he deemed it safe to venture back to the capital. Although received into the house of his friend, Don Rafael Sanguineto,[2] the eye of the law was still upon him, and he fell into the gripe of the alguazils; who, according to the barbarous usage of the time, sought to wring from his own lips, by means of torture, evidence sufficient to convict him. Under this infliction, pleading excellence in art, a plea in certain cases admitted by the law, he craved exemption for his right hand from the ligatures, a boon conceded, says Palomino, by the order of the King;[3] and having passed through the ordeal without uttering a cry, he was set at liberty with a character judicially spotless. From the scanty records of this transaction which remain to us, it is impossible to decide whether Alonso Cano were a brave man fallen on evil days and evil tongues, or a remorseless villain saved from an assassin's death by the iron strength

Apprehension and torture.

[1] Ponz, tom. iv. p. 157. [2] Supra, chap. x. p. 827.
[3] Palomino, tom. iii. p. 579.

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of his nerves. The suspicions against him must have been very strong, otherwise his friend Velazquez would probably have interfered in his behalf. On the other hand, the Regidor Sanguineto must have believed him innocent, otherwise he would not have afforded him the shelter of his roof. It is also fair to give Cano's character the benefit of the doubts, which are suggested by the contradictory nature of the evidence. Palomino asserts that he fled to Valencia to escape apprehension; but an old document, cited by Pellicer y Tovar,[1] makes it appear that he was put to the question within a few days after the murder. Both these authorities agree in making Madrid the scene of the tragedy; whereas Bosarte relates that they still show at Valladolid the house wherein it was enacted.[2]

Occupations at Madrid;

This calamitous episode in Cano's life does not appear to have inflicted any very permanent injury on his reputation, or on his subsequent fortunes. The black charge brought against him cannot have obtained much general credit, since his patrons of the Church and the court continued to employ and caress him. He retained his place about the Prince

[1] Josef Pellicer y Tovar, the historian, whose MSS. Annals are quoted by Cean Bermudez, in *Los Arquitectos*, tom. iv. p. 37, n. 2. The paper which he cites is dated 14th June 1644, and mentions the murder as having taken place four days before.

[2] Bosarte, *Viage Artistico*, p. 145. The house, says he, is "la primera á mano derecha entrando por la plazuela vieja á la calle de San Martin."

of Asturias, and his habits of plain-spoken censure of the Infant's youthful scrawlings. In 1647, the brotherhood of Our Lady of Sorrows appointed him their *mayor-domo*, or chamberlain; and in the same year he was fined in that capacity 100 ducats for absenting himself from a procession; a fine which gave rise to a lawsuit of fifty years' duration, in which the painters and goldsmiths of the guild seemed to have maintained that the burden of the solemnity ought to fall upon the alguazils of the court. When Queen Mariana arrived in her new kingdom in 1648, he was architect of a great triumphal arch, a work of a novel and fantastic character, erected at the gate of Guadalajara, in honour of the royal bride's entry into the capital of the Spains. And in 1650 we find him at Toledo, called thither by the Chapter, for the purpose of inspecting and giving his opinion on the works in progress in the octagon chapel of the Cathedral.

and Toledo.

He soon afterwards determined to take priests' orders; and leaving Madrid, he fixed his abode in his native city of Granada. The stall of a minor canon in the Cathedral falling vacant, he suggested to his friends in the Chapter that it would be for the advantage of that body were an artist appointed, and permitted to exchange the choral duties of the preferment for the superintendence of the architecture and decorations of the church; and, on these

Removal to Granada.

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Appointed to a canonry.

terms, obtained a recommendation in his own behalf to the Crown. Philip IV., always ready to befriend a good artist, at once conferred the benefice upon Cano, with the Nuncio's dispensation from certain of its duties, upon condition that he received ordination within a year. Part of the Chapter murmured at the choice, and even sent deputies to Madrid to petition against the induction of an unlearned layman into their reverend society; but the reasonings of these churchmen only drew forth from their master a reply, already recorded,[1] less flattering to their order than to their new colleague.

Works at Granada

Thus backed by royal favour, he took peaceable possession of his stall on the 20th of February 1652, and soon justified his election, and conciliated the canons, by the diligent exercise of his pencil and his chisel for the embellishment of the stately Cathedral. A chamber on the first floor of the great bell-tower was assigned to him, as his studio.[2] For the high

[1] Supra, chap. viii. p. 598. When Jean Baptiste Lulli, the great musical composer, who began life as a scullion, was made *secrétaire du Roi*, his brethren in office were as ill-pleased as our canons of Granada. His master, Louis XIV., consoled him for their insolence by saying, "I have honoured them, not you, by placing a man of genius among them."

[2] It is a large and lofty room, surrounded with Doric or Tuscan pilasters and shallow arches, and above them a high carved roof. One large balcony, approached by a passage, looks into the church (immediately above Torrigiano's noble bas-relief of Charity), and over the heavy capitals of the supporting pillars—another over the city roofs to the rich level fields and groves of the Vega. It is now inhabited by the family of the bellman.

altar he sculptured an image of Our Lady of the Immaculate Conception, which was so highly esteemed, that a Genoese gentleman several times offered to purchase it at the price of 4,000 doubloons, of which offer, says Palomino, evidence was preserved in the archives. He designed and superintended the execution of two silver lamps for the principal chapel, and of the elaborate lectern of the choir, formed of fine woods, bronze, and precious stones. The top of this lectern he also adorned with an exquisite carving of Our Lady of the Rosary, about eighteen inches high, which was so greatly prized that it was afterwards removed to the sacristy, and kept amongst the reliques and rich jewels of the church. And for the sacristy he gave the plan of a new portal, and painted eleven pictures, nine of them representing passages from the life of the Blessed Virgin, and two, the heads of Adam and Eve.

for the Cathedral;

The Cathedral did not, however, monopolise the time and genius of its artist-canon. He gave the design of a magnificent altar-piece, carved for the nuns of the convent of the Angel, by his disciple Pedro de Mena, and executed several of its statues with his own chisel; and he also painted for the same sisterhood a fine picture of Our Lord parting with the Blessed Virgin in the Via Dolorosa. For the Capuchins of the convent of San Diego, without

Churches, and convents.

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the city walls, he painted many works; and he enriched the church of the Dominican nuns of S^ta. Catalina with a series of half-length Apostles.

Visit to Malaga.

The Bishop of Malaga[1] being engaged in improving his Cathedral-church, invited Cano to that city, for the purpose of designing a new tabernacle for the high altar, and new stalls for the choir. He had finished his plans very much to the prelate's satisfaction, when he was privately informed that the intendant of the works proposed to allow him a very trifling remuneration. "These drawings," said he, "are either to be given away for nothing, or to fetch 2,000 ducats;" and packing them up, he mounted his mule, and took the road to Granada. The niggardly intendant learning the cause of his departure, became alarmed, and sending after him, agreed to pay him his own price for the plans.

Story of the Bishop.

During his stay at Malaga, the city was visited by a dreadful inundation of the sea, of which Palomino tells a ridiculous story at the expense of the Bishop. The waters rising rapidly, whilst the clergy were assembled in the Cathedral praying for their decrease, the terrified prelate left his throne, and took refuge in the organ, telling Cano, who ventured to ask why, that it was better to be crushed to death in the

[1] Called by Palomino, Fray Alonso de Santo Tomas; but it may have been Bishop Antonio Henriquez, whose portrait, by Cano, long hung in the church of the Dominicans at Malaga. Ponz, tom. xviii. p. 192.

mighty instrument than to undergo the slower process of drowning. "My Lord," replied the canon, "if we are to perish like eggs, it matters little whether we be poached or boiled;" a pleasant conceit,[1] which, uttered in such a conjuncture, says the historian, displayed great magnanimity. The flood happily subsided, leaving the organ unshaken, and the Bishop in the enjoyment of his mitre, and the canon of his jest.

Granada.

On his return to Granada, Cano made sketches for a series of pictures on the life of St. Dominic, for the Dominican friars of the royal monastery of S^ta^ Cruz. Paintings from these designs were afterwards executed in the cloister by one Castillo, but they were in a very weather-beaten condition, so early as the beginning of the last century; the original sketches of Cano were in the possession of Palomino. The canon was employed as a painter and sculptor, as well by private persons as by religious bodies. Of the former class of patrons, was an auditor of the Royal Chancery, who ordered the

[1] The point of the speech lies in a pun which cannot be rendered in English: "Porque si hemos de morir," said the Bishop, "mas quiero que á el hundirse esta gran maquina, me estrelle, que verme fluctuando en las aguas." "Pues Señor," replied the punning canon, "si hemos de morir como huevos, que mas tiene estrellados, ó hechos tortilla, que pasados por agua?"—Palomino, tom. iii. p. 582. Eggs, when fried or poached, are said to be "*estrellados*," broken to pieces; when boiled in their shells "*pasados por agua*," a phrase most accurately expressing the process, which is nothing more than passing them through water.

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Statue of St. Anthony, and affair with the auditor.

canon to model for him a statue, about a yard in height, of St. Anthony of Padua, desiring him to put forth all his skill. The work being finished, he went to see it, and after expressing his satisfaction, he carelessly asked the price. Cano demanded one hundred doubloons. Greatly astonished, and after a long pause, the auditor next inquired how many days' labour it had cost. "Twenty-five," replied Cano. "Then it appears," said the patron, "that you esteem your labour at four doubloons a-day?" "You are but a bad accountant," retorted the artist, "for I have been fifty years learning to make such a statue as this in twenty-five days."[1] "And I," rejoined the auditor, "have spent my youth and my patrimony on my university studies, and now, being auditor of Granada—a far nobler profession than yours—I earn each day a bare doubloon." The old lay leaven began to work in the canon, and he remembered the words of Philip IV. "Yours a nobler profession than mine!" cried he; "know that the King can make auditors of the dust of the earth, but that God reserves to Himself the creation of

[1] At a meeting of the Law Amendment Society, Lord Brougham, on remarking that no principle of remuneration could be fair which overlooked the previous training of the workman, told the story of Sir Joshua Reynolds that, on being asked by a person for whom he had painted a small picture how he could charge so much for a work on which he had been occupied for only five days, he replied—"Five days! why, I have expended the work of thirty-five years upon it."

such as Alonso Cano!" And without waiting for further argument, he laid hold on St. Anthony and dashed him to pieces on the floor, to the dismay of his devotee, who immediately fled, boiling with rage. To put such an affront upon a man in authority, says the sagacious Palomino, was highly imprudent, especially upon an auditor of Granada, who is a little god upon earth; and still more when the matter might have been brought before the Holy Office, where small allowance would be made for the natural irritability of an artist, and for his sacristan-like irreverence, engendered by daily familiarity with saintly effigies.[1] The outraged functionary, however, took another sort of revenge. By his influence in the Chapter, Cano's stall was declared vacant, because he had not qualified himself to hold it by taking orders within the given time, a neglect of which his brethren had already frequently complained.[2]

Deprived of his canonry.

The deprived canon was therefore obliged to repair to Madrid, where he appealed to the King, and alleged, as the cause of the delay, the pressure of work on which he was engaged for the Cathedral. Philip, with his usual good-nature, allowed his excuse, and obtained for him, from the Bishop of

Visit to Madrid.

[1] Palomino, tom. iii. p. 583.

[2] *Los Arquitectos*, tom. iv. p. 159-168, where many documents relating to the transaction are printed.

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Salamanca, a chaplaincy, which entitled him to full orders, and from the Nuncio, a dispensation from the duties of saying mass. But the affair coming to the knowledge of Queen Mariana, she insisted that Cano, before the royal favour was exerted in his behalf, should execute for her a crucifix, of life-size, bespoken long before, but hitherto neglected. The work being finished to her Majesty's satisfaction, she presented it to the convent of Monserrate, at Madrid; and the artist, returning to Granada, re-

Restored to his stall.

entered upon his benefice in triumph in 1659. But he never forgave the Chapter for the attempt to depose him, nor resumed his pencil or chisel in the service of the Cathedral.

Charities.

The remainder of his life was chiefly devoted to pious exercises and to works of charity. Poverty and wretchedness never appealed to him in vain, and his gains, as soon as won, were divided amongst widows and orphans. His purse was, therefore, often empty, and on these occasions, if he met a beggar in the street, whose story touched him, he would go into the next shop, and asking for pen and paper, sketch a head, a figure, or an architectural design, and give it as his alms, with directions for finding a purchaser at a price which he affixed to it.[1] His benevolence of heart being equalled by his

[1] Palomino, tom. iii. p. 584.

readiness of hand, these eleemosynary drawings were rapidly multiplied, and a large collection of them came in the possession of Palomino.

Hatred of Jews.

With that inconsistency which so often dims the glory of genius and the beauty of virtue, Cano, whose heart overflowed with the milk of human kindness towards his Christian brethren, poured forth nothing but gall and bitterness towards the Jew. No saint or soldier of the Middle Ages ever held the race of Israel in more holy abhorrence. In his walks through the narrow Moorish streets of Granada, if he met any poor Jew hawker, in his *sanbenito*, the garb ordained by the Inquisition for the tribe, he crossed over the way, or sheltered himself in the nearest porch, lest he should brush the misbeliever with the hem of his cassock, or cloak, and be defiled. If such an accident befell him, he would immediately strip off the unlucky garment and send home for another. Sometimes, in cases of doubtful contact, he would appeal to his servant, when the rogue, says Palomino, was wont to reply that it was a mere touch, which mattered nothing, well knowing that the unclean thing would be immediately thrown in his face. He was, however, subject to dismissal if he ever ventured to put on any part of the condemned apparel. It happened, one day, that the canon, returning from his walk, found his housekeeper, who had but lately entered his service,

He finds a Jew in his house.

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higgling within his very house with one of the circumcised. He immediately raised a prodigious outcry, and hastened about in search of a stick or poker; whereat the Hebrew gathered up his wares and fled, and the housekeeper escaped a beating only by taking refuge in a neighbour's house, whence her master would not receive her back, until he had assured himself that she had no Jewish kin or connections, and until she had performed quarantine. He likewise purified his dwelling by repaving the spot which the Israelite had polluted with his feet, and the shoes in which he himself had followed his track swelled the spoil of his serving-man.

Illness.

In the summer or autumn of 1667, he was attacked by his last illness, in his house in the Albaicin, in the parish of Santiago. His finances were, at this time, very low; for the records of the Chapter contain two entries, of which the first, dated on the 11th of August, preserves a vote of 500 reals to "the canon Cano, being sick and very poor, and without means to pay the doctor;" and the second, dated the 19th of August, records a further grant of 200 reals, made at the suggestion of the archdeacon, to buy him "poultry and sweetmeats."[1] The curate of that parish, coming to see him, begged to be informed whenever he desired to confess or

[1] *Los Arquitectos*, tom. iv. p. 172.

Deathbed scenes and sayings.

receive the sacrament, that he himself might attend him. To this friendly request, the dying man replied by asking if he ever administered the sacrament to Jews condemned by the Inquisition? Finding that the clergyman was in the habit of performing that duty, he said, "Then, Señor Licentiate, I must bid you farewell in God's name, for he who communicates with them shall never communicate with me;" and he obtained leave to be attended by the curate of the adjacent parish of San Andres. Like the Florentine Verrochio,[1] two centuries and a half before, who could not die peaceably in the hospital at Venice without a crucifix carved by Donatello, Cano put aside the rudely-sculptured cross which was placed in his hand by the priest. "My son," said the good man, somewhat shocked by the action, "what are you doing? This is the image of our Lord the Redeemer, by whom alone you can be saved." "So do I believe, father," replied the dying man; "yet vex me not with this thing, but give me a simple cross, that I may adore it, both as it is in itself, and as I can figure it in my mind." His request being granted, "he died," says Palomino, "in a manner highly exemplary and edifying to those about him,"[2] on the 3rd of October 1667, in the sixty-sixth year of

Death;

[1] Vasari, tom. i. p. 389.

[2] Palomino, tom. iii. p. 585.

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funeral.

his age. On the day following, his body, attended by the Chapter, in all its pomp, was carried to its niche in the Pantheon of the canons, beneath the choir of the Cathedral.[1]

Character;

Cano seems to have been a man of a hot, impetuous temperament, a strong will, strong prejudices, and kindly feelings. Hence his character wore a different complexion at different times, and the story of his life is filled with strangely inconsistent passages. Driven from Seville by a quarrel with one of the gentlest of his fellow-artists, he seems to have lived on good terms with many more formidable rivals at Madrid; his regular scholars found him kind and friendly, whilst towards his royal pupil he comported himself like another Herrera; he was stigmatised as the murderer of his wife; and he died, reduced to indigence by charities to the Christian, and breathing out hatred against the Jew.

person.

In person he appears to have been under the middle size; his countenance, full of quick intelligence, also bears traces of his irritable disposition. His portrait, if, indeed, it be his, by Velazquez,[2] represents him as grey-haired, but still in the full vigour of life; those by his own hand, which still exist, belong to a later period. From one of these the

[1] *Los Arquitectos*, tom. iv. p. 173.

[2] Supra, chap. ix. p. 810 [and note 1].

engraving by Basquez[1] is probably taken; two others are in the Louvre,[2] and one of them is engraved in the present work. The sickly emaciated features afford evidence that it was painted not many months before the artist went down to the Pantheon of the canons. The wasp buzzing near his ear is, perhaps, a contemptuous emblem of some troublesome rival in art or in the Chapter, the solitary record of some forgotten feud.

Merits as a painter.

Alonso Cano has been called, on account rather of his various skill than of the style of his works, the Michael Angelo of Spain.[3] As a painter, he was excelled by few of his brethren of Andalusia, and his name is deservedly great in Seville and in Granada. Although a ready draughtsman, he frequently condescended to appropriate the ideas of others, borrowing largely from prints, picking up a hint, says Palomino, even from the coarse woodcut at the top of a ballad, and avowing and defending the practice.[4] "Do the same thing with the same effect," he would say to those who censured it, "and I will forgive you." Not gifted with Zurbaran's

[1] In the *Españoles Ilustres*.

[2] Gal. Esp., Nos. 31 and 32. The present engraving is from the latter. No. 30 is called a portrait of Cano when young, but no evidence for the fact is afforded, either by the picture or the catalogue. [Sold in 1853. One is in the author's collection at Keir. Manchester Art Treasures Exhibition, 1857, No. 748.]

[3] Cumberland, *Anecdotes*, vol. ii. p. 72.

[4] Palomino, tom. iii. p. 578.

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facility in handling the palette and brush, and frequently engaged in the other branches of his threefold art, he has not left many large pictures behind him. Some of these, however, are amongst the most beautiful creations of the Spanish pencil, unaided by study in Italy. His eye for form was exceedingly fine, and therefore his drawing is more correct than that of many of his rivals: his compositions are simple and pleasing, and in richness and variety of colour he has not often been surpassed. The Queen of Spain's gallery possesses eight of his works. Amongst these, the full-length picture of the Blessed Virgin, seated with the Infant Saviour asleep on her knees,[1] at once arrests the eye, and long haunts the memory. A circlet of stars surrounds the head of this dark-haired Madonna, apparently a portrait of some fair young mother of Granada, wrapped in happy contemplation of her new-born babe. Her robe and mantle of crimson and dark blue fall in majestic folds around her; a slender tree, a river, and a range of low hills fill up the background. The National Museum is fortunate in possessing a repetition of this fine picture.

Works at Madrid;

The huge brick church of Getafe, a village two leagues from Madrid, on the road to Toledo, contains no less than six large pictures treating of the life of

Getafe.

[1] *Catálogo* [1843], No. 307 [edition 1889, No. 670].

Mary Magdalene, and still adorning the fine retablo of the high-altar, for which they were painted by Cano. In the first, the fair penitent, arrayed in a robe of yellow silk and ermine, her eyes red with weeping, tears the jewels from her amber hair; a pied cat, extremely well painted, lurks beneath a table; and an arch admits a view of a pleasing landscape. The second represents her washing Our Lord's feet at the banquet of the Pharisee; the third, visiting His tomb; and the fourth, kneeling before Him in the garden. In the fifth, she stands by the sea-shore in the act of addressing a multitude; and in the sixth, robed in white, she is borne up to heaven by angels. The last of the series, a graceful subject, is poorly executed, and, probably, the work of some inexperienced scholar; the second and fourth excel all the rest, and are painted in Cano's best style. There is much vigour and variety of conception in the figures of the burly turbaned Simon and his guests; and the delineation of Our Lord in the garden is remarkable for the head being covered with the broad hat of a palmer. A few pictures by the same hand likewise enrich two of the side-altars of this little-visited church; most of them are single figures of saints; the best is an Ecce Homo, painted on the door of a small tabernacle, and injured by the scratching of the key.

Granada.

The Cathedral of Granada, though cruelly stripped

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by the French, still retains some good altar-pieces by its famous canon; Our Lord bearing the cross, a bishop in his robes, and Our Lady of Solitude; and in the sumptuous chapel-royal, where Ferdinand and Isabella lie buried, a Deposition from the Cross,

Malaga.

one of his best works. Malaga Cathedral boasts a fine specimen of his powers, in the noble, but fast-decaying picture of the Virgin of the Rosary, seated on a throne of clouds, and adored by a group of six saintly men and women in various religious habits. Cano drew and finished the hands and feet of his figures with peculiar delicacy, as may be seen in this composition, where one of the babe's feet is gracefully placed in the left hand of the mother; the heads below appear to be carefully executed

Valencia.

portraits. The Museum of Valencia contains a "Nativity of Our Lord," and a "Christ at the Column," brought from Portacœli, and is said to have been painted by Cano, whilst in hiding amongst the Carthusians.[1]

Seville.

The most beautiful, and one of the latest of Cano's pictures, is that of Our Lady of Belem, or Bethlehem, painted at Malaga, for Don Andres Cascantes, who gave it to the Cathedral of Seville, of which he was a minor canon. There it still hangs, to the left of the door leading to the court

[1] Supra, p. 938. *Handbook* [1843], p. 453 [third edition, 1855, p. 384].


SIN PECAD COCLBID
N SEN DE BELEM

of orange-trees, in a small dark chapel, where it can be seen only by the light of votive tapers. In serene celestial beauty, this Madonna is excelled by no image of the Blessed Mary ever devised in Spain; her glorious countenance lends credit to the legends of elder art, and might have visited the slumbers of Becerra,[1] or been revealed in answer to the prayers of Vargas,[2] or of Joanes.[3] She more nearly resembles the carved Virgin at Lebrija[4] than any other of Cano's works; and the draperies are in both cases the same colour, a crimson robe, with a dark blue mantle drawn over the head. The head of the divine babe is, perhaps, not sufficiently childlike; but there is much infantine simplicity and grace in his attitude, as he sits with his tiny hand resting on that of his mother. These hands are, as usual, admirably painted; and the whole picture is finished with exceeding care, as if the painter had determined to crown his labours, and honour Seville, with a masterpiece.

Portraits.

The portraits by Cano which remain to us are few but excellent. Amongst the most interesting are those of the dramatist Calderon, in the Louvre,[5] and of Antonio de Solis, the keen-faced historian

[1] Supra, chap. v. p. 294. [A fine copy of this beautiful picture is in the author's collection at Keir.]
[2] Supra, chap. vi. p. 368. [3] Ibid. p. 416. [4] Ibid. p. 935.
[5] Gal. Esp., No. 29. [Sold in 1853.]

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of Mexico, in the collection of Don Juan de Govantes, at Seville.[1] The National Museum at Madrid, likewise, has the head of a rosy-faced laughing monk, in a black and white habit, "a round fat oily man of God," probably the wag of some Benedictine convent, a humorous portrait, of which the effect is heightened by the ecstatic saints and ghastly martyrs that cover the surrounding walls. For the collection of royal portraits at the Alcazar, Cano painted Ferdinand and Isabella the Catholic, on the same canvas,[2] an interesting historical picture executed perhaps from lost originals, which seems to have perished, whilst his effigies of some imaginary Gothic monarchs, before or after King Wamba, valueless in comparison, have been preserved to the Royal Museum.[3]

Engraved works.

He does not appear to have practised the art of engraving, but Obregon[4] and others sometimes worked from his designs. For an edition of Quevedo's "Spanish Parnassus,"[5] remarkable for the curious title-page by Van Noort, wherein the author, with his spectacled nose and cross of Santiago,

[1] Supra, chap. ix. p. 676, note.
[2] Palomino, tom. iii. p. 577.
[3] *Catálogo* [1843], Nos. 90, 294 [edition 1889, Nos. 673, 674].
[4] Supra, chap. x. p. 839.
[5] *El Parnaso Español, y Musas Castellanas de Don Frº. de Quevedo Villegas*, &c., corregidas y emendadas por el Dr. Amuso Cultofragio, 4to, Madrid, 1659. Six books only appeared in this edition, the other three Muses not being given to the world till 1670. Supra, chap. x. pp. 853, 854.

figures amongst the tuneful Nine on the hill of song, he furnished drawings of six of the Muses. In these plates, however, the coarse graver of Panneels has preserved few of the graces of Cano's pencil.

Sculpture.

Skilful as was Cano with the brush, he loved the chisel above his other artistic implements. He was so fond of sculpture, that when wearied with painting, he would call for his tools, and block out a piece of carving by way of refreshment to his hands. A disciple one day remarking that to lay down a pencil and take up a mallet was a strange method of repose, he replied, "Blockhead; don't you perceive that to create form and relief on a flat surface is a greater labour than to fashion one shape into another." Notwithstanding his partiality for the art, the altar at Lebrija,[1] and a few carvings in the Cathedral of Granada, are all that remain of his sculpture. That little, however, is enough to show that he was excelled by none of the carvers of Spain. In the outline and attitude of his figures, there is an elegance not found in the works of Juni, and not surpassed in the works of Montañes. In Granada Cathedral, his small statue of Our Lady has been restored to its place on the lectern of the choir;[2] in

[1] Supra, p. 933.

[2] Ibid. p. 943. *Handbook* [1845], p. 386 [afterwards removed for safety to the altar of Jesus Nazareno, "a precaution not unnecessary, as the *San Pablo* by Ribera was stolen in 1842." Third edition, 1855, p. 319].

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its chapel of the Holyrood, are a ghastly head of St. John Baptist, and a noble head of St. Paul; and in the sacristy, is a little Virgin of the Conception, about a foot high, the masterpiece of his chisel. Robed in azure and white, with

> "looks commercing with the skies,
> Her rapt soul sitting in her eyes,"

her delicate hands folded across her bosom, this Virgin, so pure in design and expression, and so exquisitely finished, must charm even those who love not painted sculpture. Like Montañes, Cano coloured his carvings with great care and splendour. The only piece of marble statuary, noticed in Cean Bermudez' long catalogue of his works,[1] is a figure of a guardian-angel,[2] placed over the portal of the convent of that name at Granada, of which the original sketch is in the Louvre.[3]

Architecture.

Cano's architectural practice was chiefly confined to retablos, in which, says Cean Bermudez, he followed the taste of the times, loading them with scrolls and other heavy ornaments. Few of them have survived the demolition of the convents; but the Louvre possesses some of his architectural draw-

[1] Which fills nine pages and a half of his *Dictionary*.

[2] The angel was Miguel. It occupied a niche over the portal of the church, now empty, the nuns having very wisely removed it to the cloisters during some political troubles.

[3] Collection Standish, Dessins, No. 334.

ings, amongst which are two designs for altars,[1] conceived in a style of simplicity and elegance.

Sebastian Martinez

Sebastian Martinez was born in the city of Jaen, in 1602, and studied painting under one of the scholars of Cespedes. Most of his works were painted for private houses; but one of the best, the Martyrdom of St. Sebastian, adorned the Cathedral of his native place, and others were to be found in the nunnery of Corpus Christi at Cordoba. Repairing in 1660 to court, he was made painter to Philip IV., who frequently visited his studio, and surprising him one day as he sat at his easel, compelled him to remain seated by laying his royal hands on his shoulders, as Philip II. was wont to do to Sanchez Coello.[2] His drawing and colouring, says Cean Bermudez, were agreeable, and his landscape-backgrounds tastefully painted. He died at Madrid in 1667.

Juan Leandro de la Fuente

Juan Leandro de la Fuente flourished at Granada between 1630 and 1640. Nothing is known respecting him, except some dates gleaned by Cean Bermudez from his pictures in the churches and convents of that city. The church of San Lorenzo at Seville also possessed a Nativity by him, with figures of life-size, and the convent of San Felipe

[1] Collection Standish, Dessins, Nos. 317 and 341. A fac-simile of the architectural part of the first forms the engraved title-page to this work.

[2] Supra, chap. v. p. 279.

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el Real at Madrid a graceful allegory on Charity. His style seemed to have been formed by study of the Venetian masters, and he sometimes introduced into his compositions animals, which resembled those of Bassano.

Antonio del Castillo.

Antonio del Castillo y Saavedra was son of Agustin, and nephew of Juan, del Castillo.[1] Born at Cordoba in 1603, he studied painting under his father, and on that master's death, in 1626, he further improved his hereditary talents in the school of Zurbaran at Seville. On his return home he became the fashionable painter of Cordoba; and his portraits were so highly esteemed, that they were to be met with in every house of any pretension in the city. Being a diligent copyist of nature, he sometimes sketched in the fields, bringing home studies of farmhouses, cottages, agricultural implements, and animals, to be interwoven in his compositions. Nor was he ignorant of the art of sculpture and architecture; for he frequently furnished drawings to his friend Melchor Moreno, the architect, and executed clay models of heads and other ornaments, for the silversmiths, whose craft had long flourished with peculiar vigour at Cordoba.[2]

Visit to Seville.

The homage paid to him by his fellow-citizens inspired him with an overweening opinion of his

[1] Supra, chap. vii. p. 535.

[2] Palomino, tom. iii. p. 543.

His jealous admiration of Murillo's works.

own powers, and a desire to display them on the wider stage of Seville. On his arrival there in 1666, he was received by the artists with great courtesy, to which he made a somewhat ungracious return by extolling his own works at the expense of theirs. But seeing the pictures painted by Murillo for the small cloister of the Franciscan convent, he was surprised into high admiration.[1] Affecting, however, to doubt their authorship, he was led to the Cathedral to see the famous St. Anthony of Padua, St. Leander, and St. Isidore, by the same artist.[2] Overpowered by the splendour of these noble works, and by evidence which he could neither gainsay or resist, he was compelled to own himself vanquished. "Castillo is dead!" he exclaimed, "but how is it possible that Murillo, my uncle's servile scholar, can have arrived at so much grace of style, and beauty of colouring?" Returning to Cordoba, he endeavoured to imitate the manner of his rival, and painted a St. Francis, which without equalling his models, had more of softness and grace than any of his former works. The conviction, however, of his inferiority preyed upon his mind; and he sickened, and died in 1667, dying of Murillo's St. Anthony, as Francesco Francia, the pride of Bologna, had died, a

[1] Infra, chap. xii. p. 994.

[2] Ibid. pp. 1000–1002.

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hundred and fifty years before, of the St. Cecilia of Rafael.[1]

Character and accomplishments.

Castillo frequented the best society of Cordoba; he was a man of wit and letters, and wrote verses for his amusement. To the painter Juan de Alfaro, who had been his disciple, he administered a wholesome reproof, when that artist returned from Madrid pluming himself upon the knowledge of art which he had acquired in the school of Velazquez. It being the young man's custom to sign all his pictures, in a very conspicuous manner, "*Alfaro pinxit*," Castillo inscribed his "Baptism of St. Francis," executed for the Capuchin convent, where his juvenile rival was likewise employed, "*Non pinxit Alfaro.*" He himself, however, displayed nearly as much arrogance, on being told that Alonso Cano had remarked of some of his works that it was a pity that a man who could draw so admirably did not come to Granada to learn to colour. "Rather let him come here," said the testy Cordobese, "and we will repay his kind intentions towards us, by teaching him how to draw."[2]

Works.

Most of Castillo's works being executed in his native city, some of them, doubtless, lurk in the dust and darkness of its Museum. The Count of

[1] Vasari, tom. i. p. 410.

[2] Palomino, tom. iii. p. 543.

Hornachuelos, and Don Gomez de Cordoba y Figueroa, were his principal lay-patrons; and his pictures were thickly scattered amongst the churches and convents. For the mosque-Cathedral he painted the Virgin of the Rosary attended by saints; the martyr San Pelagio receiving his sentence to be quartered alive;[1] a colossal San Acisclo, another holy martyr, great in Cordoba, as a companion-piece to a picture by C. Vela;[2] and other works. Palomino bestows very high praise on his picture of the "Penitent Thief," in the hospital of Jesus Nazareno, than which, says he, no painting of a single figure was ever more effective.[3] In the Royal Gallery at Madrid his large composition, representing the "Adoration of the Shepherds,"[4] is the sole specimen of the powers of the Castillos. It is painted in a bold Ribera-like style, and full of effective heads and strong lights and shadows; and the rules of decorum, as expounded by Pacheco,[5] are obeyed to a tittle; for, while a full view is given of the sinewy breast, and the tanned shoulders of one of the shepherds, the bosom of the Virgin-mother is veiled to the throat. Cano was not unjust in his estimate of Castillo's style; his drawing is good, but

[1] Villegas, *Flos Sanctorum*, p. 658.
[2] Supra, p. 930.
[3] Palomino, tom. iii. p. 540.
[4] *Catálogo* [1843], No. 187 [edition 1889, No. 696].
[5] Supra, chap. i. p. 21.

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his colouring dry and disagreeable. His sketches, generally executed with a pen of reed,[1] and sometimes in Indian ink, were numerous and esteemed; and Cean Bermudez possessed a considerable collection of them.

Joseph de Sarabia.

Joseph de Sarabia was born at Seville in 1608. Whilst he was still a boy, his father, Andres Ruiz de Sarabia, a painter, sailed for Lima, where he died, leaving him to the care of some kinsfolk at Cordoba. Before his departure he had given him some instruction in art, which the lad continued to seek in the school of Agustin de Castillo, and after that master's death, in 1626, in the school of Zurbaran, at Seville. Returning to Cordoba with a collection of prints by the Flemish brothers Sadeler, he gained a considerable reputation by reproducing them in the form of pictures. He likewise availed himself of engravings from the works of Rubens, and executed for the convent of San Diègo a large picture of the "Raising of the Cross," which, although a plagiarism from the Fleming, was coloured with considerable taste. His best work, and that of which he was most proud, was painted for the church of Victory, and represented the "Flight into Egypt." The design was his own, or, at least, passed

[1] Of the sort of reed used, says Palomino, tom. iii. p. 543, by the urchins of Cordoba for blow-pipes through which they discharge the berry-stones of the nettle-tree (*huesos de las almezas*).

for such: and he evinced his satisfaction by signing it, a practice in which he was modest enough not usually to indulge.[1] He died at Cordoba, in 1669.

Pablo Legote.

The name of Pablo Legote has survived, like a fly in amber, by his association with Alonso Cano at Lebrija.[2] The subjects of his commonplace pictures, painted for the new retablo of the church, in 1629–36, are the Annunciation of the Virgin, the Epiphany, the Nativity of Our Lord, and the two Sts. John. In 1647, Cardinal Spinola, Archbishop of Seville, employed him to execute, for the great hall of his palace, a full-length series of Apostles, commended by Cean Bermudez, and therefore, perhaps, better than the Lebrija pictures. A similar series, which hung in the church of the Hospital of Pity, were attributed by some to Legote, and by others to the elder Herrera. He afterwards went to Cadiz, and certain entries in accounts preserved in the archives of the Indies show that he was there employed, in 1662, to paint banners for the royal fleet.

Alonso de Llera Zambrano.

Alonso de Llera Zambrano, a native of Cadiz, flourished in that city as a painter of banners to the royal navy, and executed, in 1639, altar-pieces for the oratories of four galleons, despatched that year to New Spain, for which he was paid 1,400 reals.

[1] Palomino, tom. iii. p. 546.

[2] Supra, p. 934.

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Mateo Nuñez de Sepulveda.

Mateo Nuñez de Sepulveda was appointed by Philip IV., on the 7th of March 1640, to the office of painter, gilder, and superintendent of painting to the royal navy, in consideration of his ability, and of his free contribution of 500 ducats towards the expenses of the wars then raging on all sides. By his patent, which was discovered by Cean Bermudez in the archives at Seville, he enjoyed the exclusive right of painting all the banners and standards, and other works of decoration, required in the fleet, which were to be paid for according to the valuation of two artists named, the one by him, and the other by the Crown. He entered on his employment at Cadiz in 1641, and in April received the sum of 1,350 reals for two flags on which he had painted the figures of Our Lady of the Conception, and the blessed St. James. They were executed on "sarga," in the style which had so long obtained in Andalusia,[1] and displayed considerable taste and skill in drawing and colouring.

Pedro de Moya.

Pedro de Moya was born at Granada in 1610, and became the scholar of Juan del Castillo[2] at Seville. A love of change and travel induced him to enlist as a foot-soldier in the army of Flanders; but he did not lay aside the pencil in assuming the

[1] Supra, chap. vi. pp. 363, 371.
[2] Ibid. chap. vii. p. 535.

pike. Like his commander, the Cardinal-Infant,[1] he cultivated art amidst the bustle of the camp and the garrison; and he improved his style by copying the pictures which abounded in the sumptuous churches of the Low Countries. Perhaps he may



PEDRO DE MOYA.

have learned somewhat in the schools of Sneyders or Jordaens at Antwerp, or studied the chosen works of their great master, in the retired envoy's villa at Steen.

[1] Supra, chap. viii. p. 615.

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Visit to England and Vandyck.

The works of Vandyck, however, so arrested his eye and fired his ambition, that he obtained his discharge from the ranks, and, in the summer of 1641, passed over to London to become his scholar. Sir Anthony and his Scottish wife, the beautiful Mary Ruthven, had been in Flanders on their way to Paris in the autumn of the preceding year;[1] perhaps, therefore, the Spaniard may have visited England at the Fleming's invitation. The journey, however, was not auspicious. The fortunes of Vandyck had begun to ebb; the days were over when he feasted the lords of the solemn court, and turned the heads of their ladies. Bishop Juxon, drawing the strings of the privy-purse, remorselessly curtailed his plans and his prices. The design of adorning the banqueting-house at Whitehall with pictures from the history of the Order of the Garter was abandoned. Nicholas Poussin had been preferred to him at the Louvre, and chagrin was undermining his health. He received his Spanish visitor kindly; but he cannot have afforded him much personal instruction, for he died, to the great sorrow of the scholar, within six months after his arrival, in December, 1641. Puritan England was then no place for a friendless Catholic painter. The court was at York, the royal lover of art having left the

[1] Carpenter's *Memoirs of Vandyck*, p. 42.

galleries and the gay masques of Whitehall for the stormy councils and disastrous fields of the rebellion.

Return to Spain.

Moya therefore returned to Spain, and at Seville astonished Murillo by the improvement which travel had wrought upon his style. He thence proceeded to Granada, where he fixed his abode, and died in 1666. Besides a few works in convents, he left in the Cathedral there an altar-piece representing Our Lady with the infant Saviour, enthroned amongst clouds and cherubim, and adored by a kneeling bishop. But his pictures are so rarely to be met with, that it is probable he did not depend for bread on his pencil, but was rich enough to be indolent or fastidious. The Queen of Spain's gallery possesses no specimen of the early model of Murillo, as it is without any picture by Tristan, who stands in the same relation to Velazquez.[1]

Works. "Adoration of the Shepherds."

In the Louvre,[2] there is a large "Adoration of the Shepherds," attributed to Moya, perhaps the picture which is noticed by Cean Bermudez as a Nativity, and as the property of the barefooted Trinitarian friars of Granada. The prevailing tints in this picture are crimson and Sevillian brown; the fair-haired Virgin is pleasing, and some of the figures spirited; the sun-burnt urchin resting his hand on a drum behind the kneeling shepherds is a forcible

[1] Supra, chap. ix. p. 680.

[2] Gal. Esp., No. 144 [sold in 1853].

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and truly Spanish study, and the cherubs hovering overhead, have something of that grace and softness which Murillo afterwards carried to perfection.

Leda and Swan, disguised.

In the choice collection of Mr. Ford,[1] there is a remarkable specimen of Moya, a picture of a girl caressing a dusky swan, formerly in the possession of Don Julian Williams at Seville. From the attitude of the bird and damsel, there can be little doubt that it originally represented the fable of Leda, who, of course, was first painted in the condition in which the devil appeared to St. Benedict, a Castilian periphrasis for stark nakedness.[2] But having the fear of Pacheco and the Holy Office before his eyes, the painter seems to have veiled her charms with a saffron-coloured robe; and to have added the cat and pigeon, and the red and white spaniel, perhaps an English pet of his own, which leaps up to attract her attention, in order that the picture might appear the harmless portrait of a mere Christian maiden surrounded by her feathered and four-footed favourites. The head of Moya, painted by himself, was in 1795 in the collection of Don Pedro O'Crouley, at Cadiz.[3]

[1] At Hevitre, Devon.

[2] "Estar como el diablo apareció à San Benito." Collins's *Dictionary of Spanish Proverbs*, 12mo, London, 1823, p. 153.

[3] *Musæi O'Croulianei*, or catalogue of that collector's coins and works of art, appended to his translation from Addison, *Dialogos sobre la utilidad de las Medallas antiguas*, 4to, Madrid, 1794-5, p. 568.

Juan de Toledo.

Juan de Toledo, another soldier-painter, was born at Lorca, in 1611, and acquired the rudiments of art from his father, Miguel de Toledo. Entering the army at an early age, he made several campaigns in Italy, where his gallantry raised him to the rank of captain of horse, and his taste led him to improve his knowledge of painting. At Rome he became acquainted with Michael Angelo Cerqüozzi, commonly called "delle Battaglie," an artist who entertained a love for the Spanish nation not very usual with his countrymen, and delighted in living with soldiers as well as in painting them. Mutually pleased with each other, they became associates in art, and the Italian might perhaps have turned dragoon, had not the Spaniard laid down his sword for the pencil. They lived together at Rome for several years, until Toledo, having learned all that his friend could teach, returned to Spain. Settling at Granada, he painted for several of the convents, especially that of St. Francis, and obtained considerable reputation by his small pictures on military subjects. He afterwards lived for a while at Murcia, where he painted a large and esteemed composition, representing the Assumption of Our Lady, for a confraternity attached to the Jesuits' college of San Estevan. To a painter-friend, one Mateo Gilarte, he furnished a sketch for a picture of the battle of Lepanto, to be

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painted for the convent of Santo Domingo. The latter part of his life was spent at Madrid, where, after maintaining and extending his credit as an artist, he died in 1665. His best works are his battle-pieces, or views of marches, or encampments, which are full of life and movement, and in colouring somewhat resemble those of the elder March.[1] The Queen of Spain's gallery has several of his marine views,[2] representing encounters between the galleys of the Christian and the Turk. He was less happy in his treatment of religious and mystical subjects; and Palomino relates that of his immense picture of the Immaculate Conception with the Blessed Trinity above, executed for the nunnery of Don Juan de Alarcon at Madrid, some rival artists maliciously remarked, that it would be a fine work, were the Virgin a bold dragoon on a night-march.[3]

Miguel Manrique.

Miguel Manrique, born of Spanish parents in Flanders, was likewise a captain of cavalry with a strong inclination for art. He is supposed, with slender probability, to have been the disciple of Rubens; and it is certain that he brought with him to Spain a style of colouring which betokened careful study of the works of that master. About

[1] Supra, chap. x. p. 905.
[2] *Catálogo*, Nos. 297, 301, 304.
[3] Palomino, tom. iii. p. 530.

the middle of the seventeenth century he established himself at Malaga, and wrought for the churches and convents. For the Augustine friars he executed several pictures on passages from the history of the Blessed Virgin, and the "Marriage of St. Catherine" for the Hospital of Charity. His best work represented Mary Magdalene anointing Our Lord's feet, and was painted for the refectory of the Convent of Victory.

Juan de Guzman, or Fray Juan del Santisimo Sacramento.

Juan de Guzman, born at the little town of Puente de Don Gonzalo, in the province of Cordoba, in 1611, went to Rome in his youth to study painting. There he became intimate with the best artists, and devoted himself to the study of perspective and architecture. In painting he did not sufficiently apply himself to the works of Rafael and the antique marbles; and bestowing more care on his colouring than his drawing, he never attained to an elevated style. On returning to his native shores in 1634, he went to live at Seville, where, although few laurels fell to his share in the field reaped by Zurbaran and Cano, he became distinguished by the variety of his knowledge in art and letters. Amongst his other accomplishments, was great dexterity in the use of arms; a dexterity which, perhaps, seduced him into taking so active a part in a city riot, that he was obliged to shelter himself from the law in the convent of shod Carme-

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lites. There he assumed, with the robe of a lay-brother, the solemn name of Fray Juan del Santisimo Sacramento; and he also exemplified the proverb, that the frock does not make the friar,[1] for his high temper and unruly spirit soon caused his removal to the convent of the barefooted brethren of the same order at Aguilar. Tamed by that sterner discipline, he became a peaceable and devout monk, and adorned the convent with a number of pictures. He likewise began a translation, with notes, of Pietro Accolti's treatise of Perspective, and advanced so far in the undertaking as to engrave some illustrative plates; but the work remained buried in the library of the convent.[2] In 1666, he went to Cordoba to paint for the house of his order in that city; and his pictures, executed for the high-altar and other parts of the church, were so highly admired, that the Bishop, Don Francisco de Alarcon, employed his pencil in the decorations of the episcopal palace. He remained at Cordoba till 1676, when he returned to Aguilar, where he died in 1680. As a painter he does not take a high rank; his colouring was a pleasing imitation of the tints of Rubens and Vandyck, but his drawing was

[1] "No haze el habito al monge." Hernan Nuñez, *Refranes o Proverbios*, fol. Salamanca, 1555, fol. 86.

[2] Palomino, tom. iii. p. 597.

faulty. Like Cano[1] and Sarabia,[2] he availed himself without scruple of figures and ideas taken from prints of other men's compositions.

Manuel de Molina.

Manuel de Molina, born at Jaen in 1614, having learned somewhat of painting there, passed over to Italy, and studied for some time at Rome. On his return to Spain, being overtaken by a storm at sea, he vowed to submit himself, on reaching the shore alive, to the rule of St. Francis; and accordingly, he entered the Capuchin convent at Jaen as a lay brother. He embellished his retreat with many paintings, especially those in the cloister, in which he attempted to eclipse, but did not equal, the style of his townsman, Sebastian Martinez.[3] His portraits, however, were better and more esteemed. He died at Jaen in 1677, in consequence, it was said, of severe labour in the convent garden, whither he was sent to dig by a surly superior, to whom he had applied for money to buy materials for painting.[4]

Pedro Antonio.

Pedro Antonio, born in 1614, was a favourite scholar of Agustin del Castillo, and exercised his pencil with some credit in his native city of Cordoba, till his death in 1675. His lively colouring and courteous manners made him very popular as an

[1] Supra, p. 953.
[2] Supra, p. 966.
[3] Supra, p. 961.
[4] Palomino, tom. iii. p. 588.

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artist and a citizen. Amongst his works, Palomino notices with praise pictures of the Conception in the street of St. Paul, and of S^ta^ Rosa of Lima in the Dominican convent of the same name, and informs us that he lived and died in a house in the street of the Feria.

Sebastian Gomez.

Sebastian Gomez, an indifferent painter, was a native of Granada and a scholar of Alonso Cano. Cean Bermudez notices two of his compositions, a Virgin and Child, and other figures in the convent of St. Paul at Seville, and a picture, representing S^ta^ Rosa of Viterbo haranguing an audience, in the Franciscan convent at Ecija.

Miguel and Geronimo Garcia.

Miguel and Geronimo Garcia were twin-brothers, and canons of the collegiate church of San Salvador at Granada; one being a painter, and the other a sculptor, the first coloured the images which the second carved. They followed the style, and perhaps profited by the instructions of Cano.

Fray Geronimo Melgarejo.

Fray Geronimo Melgarejo was an Augustine friar of Granada. He flourished about the middle of the seventeenth century, and left two pictures of some merit in the convent to which he belonged. The first represented four monks of the order, and sundry ecclesiastics, carrying in solemn procession the relics of the patron saint, and the second related to St. Stephen and St. Lorenzo. The composition, says Cean Bermudez, was good, and the colouring not bad.

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Bernabé Ximenes de Illescas.

Bernabé Ximenes de Illescas was born at Lucena, in 1613, and early showed a predilection for drawing by making copies of prints. The career of arms led him to Italy, where, like Moya in Flanders, he improved his opportunities of study, and became a tolerable painter. Returning to his native place, he followed painting as a profession, obtained considerable employment in the province, and was engaged on some public work at Andujar when he died in 1671.

Sebastian de Llanos y Valdés.

Sebastian de Llanos y Valdés is chiefly remarkable as being the scholar who remained longest beneath the rod of Herrera, and as having been afterwards wounded in a duel by Alonso Cano.[1] He practised his art with credit at Seville, working chiefly, it appears, for private and lay patrons. In 1660, he was an active supporter of Murillo, in founding the Sevillian Academy of Painting;[2] and he made frequent donations of oil and other necessaries for the use of the members. His good temper and amiable disposition rendering him popular amongst his fellow-artists, he was thrice chosen president of the institution, in 1663, 1666, and 1668. The time of his death is uncertain, but it seems probable that he died in, or soon after, the latter year.[3] Cean Bermudez mentions only two of his

[1] Supra, p. 936.

[2] Infra, chap. xii. p. 1008.

[3] Had he been alive in 1670, or 1671, he would, doubtless, have been

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works, a Virgin of the Rosary adored by angels and neophytes, in the college of Santo Tomas, at Seville, and a Magdalene in the Recolete convent at Madrid. His drawing was correct, but his style was somewhat heavy.

Los Polancos.

The brothers Polancos were scholars of Zurbaran, and painters of repute at Seville. They imitated the style of their master with so much success, that their altar-piece in the church of St. Stephen, representing the martyrdom of the patron saint, was ascribed, by Ponz, to his brilliant pencil.[1] This work, as well as the Nativity of Our Lord, St. Hermenegild and St. Ferdinand, by the Polancos, and a St. Peter and a St. Paul, by Zurbaran himself, still adorn the fine plateresque retablo of the high-altar.[2] Between 1646 and 1649, they were employed by the rector, Fray Francisco de Jesus, to paint for the college of the Angel de la Guarda a variety of works on the subject of the angelic visitations enjoyed by Abraham, Jacob, Tobit, St. Joseph, and

Juan Caro de Tavira.

Sta. Teresa. Juan Caro de Tavira was likewise a disciple of Zurbaran, and a painter of so much promise that Philip IV. gave him the Order of Santiago.

mentioned by La Torre Farfan, in the *Fiestas de Sevilla*, for an account of which see chap. xii. p. 1003, note.

[1] Ponz, tom. ix. p. 79.

[2] *Sevilla Pintoresca*, par D. José Amador de los Rios, 4to, Sev. 1844, p. 300.

He died young; and no trace remains of the works to which he owed his cross.

Francisco de Reyna

Francisco de Reyna, a scholar and successful imitator of the elder Herrera, flourished at Seville in 1645. For the church of All Saints, he painted a picture of the souls in Purgatory; and other works for the college of Monte Sion. He died young, in 1659.



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REIGN OF PHILIP IV. 1621–1665—(*concluded*).

Bartolomé Estevan Murillo.

BARTOLOMÉ ESTEVAN MURILLO was born at Seville, near the close of the year 1617. He was baptized on New Year's Day 1618, by the curate Francisco de Heredia, in the parish church of La Magdalena, destroyed in 1810 by the French.[1] The names of his parents were Gaspar Estevan and Maria Perez; but he also assumed, according to the frequent usage of Andalusia, the surname of his maternal grandmother, Elvira Murillo. These facts of his history were

[1] Having long remained a rubbish-covered heap, with some of the walls of the church left standing, it has lately been turned into a plaza and planted with trees, with a fountain in the middle. The Dominican church of San Pablo now serves as parish church of La Magdalena.

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brought to light by the Count of Aguila, who, towards the close of last century, examined the registers of several parish churches, and the archives of the Cathedral where a son of Murillo had held



a canonry. By the researches of that ill-fated nobleman,[1] Cean Bermudez was enabled to disprove

[1] He was of the family of Espinosa, and a man of taste and learning. His house, at Seville, in the Plazuela de los Trapos, once contained some good pictures, amongst which was an early specimen of Velazquez (chap. ix. p. 679), and a beautiful Virgin, by Murillo, known as *la Virgen de la faja*, the *Vièrge à la ceinture* of the Louvre, Gal. Esp., No. 156. [Sold at the Louis-Philippe sale, 1853, No. 72, and is in the collection of the late Duc de Montpensier.]—*Guia de Forasteros de la ciudad de Sevilla*, por



Printed by Wittmann Paris

BARTOLOMÉ ESTEVAN MURILLO

Palomino's assertion, that the great painter was born in 1613, at Pilas, a village five leagues from Seville, and restore the honour of giving him birth to the year and the place to which it properly belonged.

Early life.

Like Velazquez,[1] Murillo displayed his inclination for art, when yet a boy, by scrawling on his school-books and covering the walls of the school with precocious pencillings. His parents, observing the bent of his disposition, wisely determined to humour it, and therefore placed him, as soon as he had learned to read and write, under the care of the painter Juan del Castillo, who was related to their family.[2] His gentle nature, and his desire to learn, soon made him a favourite with his fellow-scholars, and with his master, who bestowed particular care on his instruction, and taught him all the mechanical parts of his calling, by causing him to grind the

D. J. H. D. (Herrera Davila.), sm. 8vo, Sev., 1832, segunda parte, p. 93. In 1808, being *Procurador-mayor* of the city, and remaining neuter in the popular outbreak which followed the great rising at Madrid on the *dos de Mayo*, he was murdered, at the Triana gate, by the mob, as a traitor to the Spanish cause, at the instigation of the ruffian Fr°. Guzman, *alias* Count of Tilli. Schepeler, *Histoire de la Révolution d'Espagne et de Portugal*, 3 tomes 8vo, Liège, 1829, tom. i. p. 268. *Handbook* [1843], p. 282 [third edition, 1855, p. 211].

[1] Supra, chap. ix. p. 672.

[2] In the *Dialogo sobre el arte de la Pintura*, sm. 8vo, Sevilla, 1819, p. 30, an imaginary conversation held in the other world by Murillo and Menga, attributed to the pen of Cean Bermudez, Murillo is made to talk of Castillo, as "mi primer maestro y *tio*." Thus he may have been his uncle by the mother's side; but the word *tio* is often used as a mere term of familiarity or endearment.

colours, prepare the canvases, and manage the palette and brushes for the school.

Schools of art at Seville.

The great artists of Seville, whose genius has given to that city the rank of a metropolis in art, did not live in the days of royal or national academies, nor did they acquire their skill in galleries, furnished forth at the public expense, with copies of the finest statuary of Greece and Rome, and other expensive appliances of study. The dwelling of each master was a school of design, where the pupils or amateurs who resorted thither defrayed the cost of coal and candle, and other moderate expenses, out of a common fund. There, around the brasero in winter, or beneath the patio-awning in summer, they copied the heads or limbs sketched by the master for their use, or the few casts, or fragments of sculpture which he had inherited or collected, such as Torrigiano's "*mano de la teta*,"[1] or the anatomical models of Becerra.[2] There was always a lay-figure to be covered, as need required, with various draperies, for which the national cloak and the monkish frock afforded ready and excellent materials. Sometimes a living model was obtained, especially if the master were engaged upon any work of importance; or if this were an expense beyond the means of the school, the disciples would strip in turn, and lend

[1] Supra, chap. iii. p. 126.

[2] Ibid. chap. v. p. 290.

an arm, a leg, or a shoulder, to be copied and studied by their fellows. The practice, followed by Velazquez,[1] of painting fruit and vegetables, game and fish, pots and pans, for the sake of gaining experience in the use of colours, obtained in all the schools of Seville. The ambition of the scholars was fired, and their industry spurred, by the emulation which existed between school and school, those of Roelas and Pacheco, Herrera and Castillo; by the hope of winning the favour of the Chapter or the Chartreuse, or of nobles like the Duke of Alcalá;[2] and by exhibitions of their works, at windows and balconies, during the procession of Corpus; or at other festivals, on the steps, *las gradas*, surrounding the Cathedral, when any piece of distinguished merit became the magnet of the throng, the theme of poets, and the talk of the town.

Early works of Murillo.

Availing himself of all the means of improvement within his reach, Murillo, in a few years, painted as well as Castillo himself. While still in the school of that master, he executed two pictures of Our Lady, attended, in the one, by St. Francis and another monk; in the other, by Santo Domingo, which displayed a close adherence to the stiff style of his instructor. The first of these pictures hung

[1] Supra, chap. ix. p. 580.

[2] Ibid. chap. vii. p. 569.

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in the convent of Regina Angelorum, the second in the college of St. Thomas. The removal of Castillo to Cadiz in 1639–40,[1] deprived Murillo of his instructions and his friendship, the latter of which, at least, may have been of considerable importance. For it seems that Estevan and his wife were either dead, or too poor to afford their son the means of pursuing his studies under another master. Certain it is, that instead of enrolling himself in the fine school of Zurbaran, whose merits he cannot have failed to appreciate, he was reduced to earn his daily bread by painting coarse and hasty pictures for the Feria.[2]

Works for the Feria.

Held in a broad street, branching from the northern end of the old Alameda, and in front of the church of All Saints, remarkable for its picturesque semi-Moorish belfry, this venerable market presents every Thursday an aspect which has changed but little since the days of Murillo. Indifferent meat, ill-savoured fish, fruit, vegetables, and coarse pottery, old clothes, old mats, and old iron, still cover the ground or load the stalls, as they did on the Thursdays two centuries ago, when the unknown youth stood there amongst gipsies, muleteers, and mendicant friars, selling for a few reals those productions of his early pencil for which

[1] Supra, chap. vii. p. 462.

[2] Ibid. chap. vi. p. 371.

royal collectors are now ready to contend. Few painters are now to be found there, the demand for religious daubs having declined, both in the Feria of Seville, and in the streets of Santiago at Valladolid, and the Catalans at Naples,[1] once flourishing marts for wares of that kind. In Murillo's time, these street-artists mustered in great numbers. Like the apprentice of Portugal, a Castilian emblem of presumption, who would cut out before he knew how to stitch,[2] they gradually taught themselves the rudiments, by boldly entering the highest walks of painting. Their works were sometimes executed in the open air, and they always kept brushes and colours at hand, ready to make any alteration, on the spot, that customers might suggest, such as changing a St. Onophrius, bristly as the fretful porcupine,[3] into St. Christopher the ferryman, or Our Lady of Carmel into St. Anthony of Padua. Vast quantities of this trash, as well as works of a better class, were bought up by the colonial merchants, and shipped off, with great store of relics and indulgences, to adorn and enrich the thousand churches and convents, the gold and silver altars and jewelled shrines, of transatlantic Spain. The

Artists of the Feria.

[1] Guevara, *Comentarios*, p. 52, n. 1.

[2] "Aprendiz de Portugal, no sabe cozer y quiere cortar." Collins's *Spanish Proverbs*, p. 46.

[3] Villegas, *Flos Sanctorum*, p. 725.

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artists who practised this extempore kind of painting, and grappled with the difficulties of the palette, before they had learned to draw, are compared by Cean Bermudez to those intrepid students, who seek to acquire a foreign language by speaking it, regardless of blunders, and afterwards, if opportunity serves, improve their knowledge of the idiom by means of books. Of the success of this system, which has produced both able painters and excellent linguists, Murillo can hardly be cited as an example; but he doubtless learned to apply the precepts of Castillo, and improved his manual skill, by the rough off-hand practice of the market-place. A picture of the Blessed Virgin, with the Infant Saviour on her knee, now hanging in the precious Murillo-room, in the Museum at Seville,[1] seems to belong to this early period. There is much promise of future excellence in the graceful ease of the heads; but the colouring is poor and flat, and the whole is but cold and feeble when compared with the masterpieces which glow on the adjacent walls.

Moya's influence on Murillo.

Early in 1642, Pedro de Moya, returning from England and the school of Vandyck,[2] resided for a while and painted some pictures at Seville. Murillo, who may have known him in the school of Castillo, or at least had seen some of his early

[1] Supra, chap. i. p. 69.

[2] Ibid. chap. xi. p. 970.

works, was so struck by the favourable change which travel had wrought upon his style, that he himself resolved upon a pilgrimage to Flanders or Italy in search of improvement. Money, however, to meet the expenses of such a journey, was first to be obtained by his own unaided exertions; for his parents were now dead, leaving little behind them, and his genius had not yet recommended him to the good offices of any wealthy or powerful patron. His resolution and energy overcame this obstacle. Buying a large quantity of canvas, he divided it into squares of various sizes, which he primed and prepared with his own hands for the pencil, and then converted into pictures of the more popular saints, landscapes, and flower-pieces. These he sold to the American traders for exportation, and thus obtained a sum sufficient for his purpose. He then placed his sister under the protection of some uncles and aunts, and without communicating his plans or destination to any one, took the road to Madrid.

Murillo at Madrid.

Finding himself in the capital without friends or letters, he waited on his fellow-townsman Velazquez, then at the zenith of his fortune, and telling him his story, begged for some introductions to his friends at Rome. The King's painter asked him various questions about his family and connections, his master, and his motive for undertaking so

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long a journey, and being pleased with his replies and demeanour, offered him lodging, which was thankfully accepted, in his own house, and procured him admission to the Alcazar, Escorial, and the other royal galleries. There a new world of art opened to the young Andalusian; he saw large instalments of all that he most wished to see, and conversed with the great masters of Italy and the Netherlands without crossing the Gulf of Lyons or the Pyrenees. During the absence of the Court in Aragon,[1] he spent the summer of 1642 in diligently copying the works of Ribera, Vandyck, and his new patron. Returning from Zaragoza in the autumn, Velazquez was so much pleased with his labours, that he advised him to restrict his attention to the works of the three artists whom he had taken for his models; and, submitting the copies to the eye of the King, he likewise introduced the stranger to the favourable notice of the Count-Duke of Olivares and the other courtiers of taste. The year following, Murillo shared in Velazquez's grief at the fall of the friendly minister.[2] Continuing to pursue his studies in retirement, and with unabated industry, at the return of the Court from the triumph of Lerida,[3] in 1644, he surprised Velazquez with some works of so high a merit, that that judicious

[1] Supra, chap. ix. p. 733. [2] Ibid. p. 744. [3] Ibid. p. 745.

critic pronounced him ripe for Rome, and offered him letters to facilitate his journey. But, whether recalled by his sister, or deeming that he had already reaped at Madrid all the advantages which Rome could offer, Murillo declined to quit his native soil, and in spite of the earnest remonstrances of his friend, returned, early in 1645, to Seville.

Return to Seville.

When he paused, as all travellers pause, at the Cruz del Campo, to say a grateful Ave to the Virgin,[1] or to look down on the domes and belfries of the noble city, there were few within its walls that had noted his absence, or even remembered the existence of the friendless painter who was now returning to become the pride of Andalusia. Soon after his arrival, the friars of the fine Franciscan convent, behind the Casa del Ayuntamiento, had determined to expend a sum of money collected by one of their begging brotherhood, upon a series of pictures for their small cloister.[2] They wanted eleven large pieces, but the price which they proposed to give for these was too paltry to tempt any artist of name to undertake the task. Murillo, however, being

The Franciscans.

[1] *Handbook* [1843], p. 237 [third edition, 1855, p. 161].

[2] It occupied the finest site in the centre of the city—all the great space, now the *Plaza Nueva*, and the *Calle de Madrid*, and even beyond it, for there is said to be a piece of the *Claustro chico* still standing, forming the *patio* of the house at the end of the *Calle de Madrid*, on the side farthest from the *Plaza* and the end farthest from the Cathedral (1859).

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needy and unknown, offered to fulfil the bargain, and the Franciscans, although doubting his competency, were happily induced by their parsimony or their poverty to close with his offer. They opened a field to the young energies of his genius, and he repaid the favour by rendering the walls of their convent famous throughout Spain.

Murillo's works in the "Claustro chico," of the Franciscan convent.

Each picture of the series was inscribed with certain verses, having a reference, but not always affording a key, to the subject. The first which met the eye, on entering the cloister and turning to the right, represented St. Francis of Assisi, reclining on his iron pallet with a crucifix in his hand, and listening to the melody of a violin, played near his ear by an angelic visitor. The countenance of the saint beaming with devout ecstasy, and the graceful figure of the angel, were finely conceived and no less carefully executed; and in the colouring there was much of Ribera's strength, with a superadded softness and delicacy of tone. Next came San Diego of Alcalá, kneeling in the act of blessing a copper pot of broth, which he was about to dispense to the poor at the convent door. A poor woman and her children, and a knot of ragged beggars and urchins, a group which might be studied in every street, and in which the artist may himself have figured as an expectant when he wrought for the Feria, were painted with all the lifelike truth and accuracy

San Francisco.

San Diego.

of detail which distinguished the early studies of Velazquez. Of the third and fourth pictures,[1] Cean Bermudez does not name, and, perhaps, could not divine the subjects; but both, he says, contained some excellent heads and draperies, and in one a distant landscape was flooded with light from a globe of fire, in which the soul of Philip II. was supposed to be ascending to heaven.[2] The fifth, one of the finest of the series, represented the death of S^ta^ Clara, an Italian nun, whose locks were shorn, and whose veil was given, by the hand of the blessed St. Francis himself.[3] Amongst a sorrowing group of sisters and friars, she lay with her dying eyes fixed on a vision of glory, wherein appeared the Saviour and Our Lady, attended by a train of virgins, bearing the radiant robe of her coming immortality. Vandyck himself might have painted the lovely head of S^ta^ Clara; and the beauty of the heavenly host contrasted finely with the wan nuns and coarse-featured friars beneath. Of the remaining six, Cean Bermudez only informs us that one was a composition of two figures, and that another, in size a companion piece to the S^ta^

Sta. Clara.

[1] One of these pictures must have been the San Diego and five other figures now in the Musée at Toulouse.

[2] It was St. Francis's Chariot of Fire. See Mrs. Jameson's *Legends of the Monastic Orders*, 8vo, London, 1850, p. 273.

[3] Villegas, *Flos Sanctorum*, p. 387.

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The rapt cook.

Clara, represented a Franciscan, seized with a holy rapture, when engaged in cooking for his convent, and kneeling in the air, whilst a flight of ministering angels performed his culinary functions.[1] The latter bore the signature of the artist, "*Bmæus Steph*s *de Murillo, anno* 1646, *me. f.*" Another, mentioned with high praise by Ponz, was a composition of six figures, representing San Gil, patron of the greenwood,[2] standing in a religious ecstasy in the presence of Pope Gregory II. It found its way into the gallery of the late Marquess Aguado, and is now in England.[3] Soult gutted the convent and carried off all Murillo's pictures, with the exception of one, which, being too stiff to be rolled up, was left behind, and now adorns the collection of Mr. Ford.[4]

San Gil.

The two Friars.

It represents a holy Franciscan, praying over the body of a dead grey friar, as if about to restore him to life; and it is painted in a strong Ribera-like style.[5] For once we may forgive the military robber,

[1] Ponz, tom. ix. p. 97. It is known in Soult's gallery as "*La cuisine céleste.*"

[2] Villegas, *Flos Sanctorum*, p. 426.

[3] It was in the possession of Mr. Buchanan, of Pall Mall [now in the collection of Philip W. S. Miles, Esq., King's Weston, Gloucestershire. Curtis, *Velazquez and Murillo*, M. No. 309]. It has been engraved for the series of prints known as the Galerie Aguado, by Tavernier, who, like a true Frenchman, has mis-spelt every second word of the inscription.

[4] At Hevitre, Devon [now in the collection of his son, Francis Clare Ford, Esq., London. Curtis, M. No. 400.]

[5] [Curtis (*Velazquez and Murillo*, 8vo, London, 1883, M. No. 268, p. 225) gives a full list of these pictures and their owners.]

for great part of the stripped convent was destroyed by fire in 1810, nothing being left standing but the church and some of the arches and three hundred marble columns that supported the cloisters.[1]

Murillo's success.

The fame of these pictures getting abroad, the Franciscan convent was soon thronged with artists and critics. A new star had arisen amongst them; a painter had appeared, dropping as it were from the clouds, armed with a pencil that could assume at will the beauties of Ribera, Vandyck, and Velazquez. From the squalid stalls of the Feria, a poor and friendless youth had stepped, at once, into the foremost rank of the artists of skilful and opulent Seville. From the moment that his works were placed in the Franciscan cloister, the name of Murillo began to rise in popular esteem, and to eclipse the time-honoured names of Herrera, Pacheco, and Zurbaran. The public was loud in his praise; and priors and noble patrons overwhelmed him with commissions. One of the first fruits of his sudden burst of reputation was a picture of the "Flight into Egypt," executed for the fine Convent of Mercy, a house rich in the productions of the best pencils and chisels of Seville.

Marriage.

In 1648, his worldly circumstances were sufficiently thriving to enable him, not only to marry, but to

[1] J. Herrera Davila, *Guia de Sevilla*, seg. parte, p. 47.

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obtain a rich and noble wife, Doña Beatriz de Cabrera y Sotomayor, born and possessing property at Pilas,[1] a village five leagues south-west from Seville. Of this lady's life no fact or even date has been recorded; nor have her features and person survived in any known portrait. But the fortunes of her husband and children afford fair evidence that her domestic duties were faithfully and ably fulfilled.

Mode of life.

By this alliance the social position of the successful artist was improved and determined; his means of hospitality were enlarged; and his house became the resort of the brethren of his craft, and of the best society of the city. As the name of Murillo is not to be found in the gossiping treatise of Pacheco, it is probable that his success may have been regarded with some secret uneasiness by that busy veteran, jealous not only of his own fame, but of that of his son-in-law Velazquez. There can be no doubt, however, that the young painter appeared in the literary and artistic circle which assembled under the roof of Pacheco, at whose death he seems to have reigned in his stead as the judicious and courteous leader of his order.

[1] In a "Life of Murillo," in *Chambers's Edinburgh Journal*, May 2, 1846, p. 278, we are told that the artist first saw his wife at Pilas, where he was painting an altar-piece for the church of San Geronimo, and that he gained her affections by pourtraying her as an angel in that composition (p. 279). I know of no Spanish, or indeed any other, authority for this story.

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His second style.

Soon after his marriage, Murillo changed his style of painting, forsaking that which the connoisseurs have called first or cold (*frio*) manner, for that which they designate his warm (*calido*) or second style.[1] His outlines became softer and his figures rounder; his backgrounds gained in depth of atmospheric effect, and his whole colouring in transparency. Reynolds, borrowing the ancient criticism passed by Euphranor on the Theseus of Parrhasius,[1] remarked that the nymphs of Barroccio and Rubens appear to have fed upon roses.[2] So a Spanish critic, less elegantly, perhaps, but not less justly, said of Murillo, that his flesh tints now seemed to be painted *con sangre y leche*, with blood and milk. The earliest work in this second style, noticed by Cean Bermudez, hung in the Franciscan convent, among the masterpieces of the first manner. It was a picture of Our Lady of the Conception, with a friar seated and writing at her feet; and it was painted in 1652, for the brotherhood of the True Cross, who placed it in the convent, and paid the artist 2,500 reals.

Pictures for the Cathedral.

Three years afterwards, in 1655, by order of Don Juan Federigui, Archdeacon of Carmona, he

[1] *Handbook*, p. 263.

[2] Plinii *Nat. Hist.*, lib. xxxv. cap. 40, 10 vols., Lipsiæ, 1778-1791, vol. ix. p. 512.

[3] *Works of Sir J. Reynolds*, 2 vols. sm. 8vo, London, 1839, vol. ii. p. 235.

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executed the two famous pictures of St. Leander, and St. Isidore, now in the great sacristy of the Cathedral. These saintly brethren, natives of Carthagena, flourished in the sixth and seventh centuries; each in turn filled the archiepiscopal throne of Seville; and they had a third brother who was Bishop of Ecija, and now enjoys a place in the calendar, as San Fulgencio. Murillo has painted them in their mitres and white robes, and seated in great chairs. In Leander the elder, he has pourtrayed the features of Alonso de Herrera, marker of the choir.[1] The mild and venerable countenance, full of blended dignity, meekness, and intelligence, agrees well with the character ascribed by ecclesiastical history to the good archbishop, who gained over King Leovigild and his Arian Goths to the Catholic faith, by his gentleness and patience.[2] It bespeaks a life moulded on the precepts of St. Paul, and might pass for the true likeness of some holy Borromeo or Bedell.

San Leandro.

San Isidoro.

The learned Isidore, a busy prelate, and an unwearied student, is represented as a younger man,

[1] "*Apuntador del coro*," the Oxford prick-bill, an officer whose business it was to register the attendance of the canons and other functionaries at times of service; for which, says Mr. Davies, *Life of Murillo*, p. 58, note, he received in the good old times £1,500 a year, just £300 more than the revenue now allowed by the state to the Archbishop of Toledo. Widdrington's *Spain and the Spaniards*, vol. ii. p. 295.

[2] Villegas, *Flos Sanctorum*, p. 642; Gibbon, vol. vi. p. 282, ed. 1838, however, doubts the fact of Leovigild's conversion.

with a noble but less benignant countenance; he is yet in the vigour of life, and not troubled with any thought of his Transit, so finely painted by Roelas;[1] the book in his hand bears an inscription announcing one of his favourite doctrines, "CREDITE O GODI CONSUBSTANTIONEM DEI;" and he has the threatening eye of a keen controversialist, ready to slay or be slain for any jot or tittle of his dogmatical creed. The real owner of this fine and highly intellectual, though somewhat stern, face, was the licentiate Juan Lopez Talaban. As if to mark more distinctly the difference between the two men, it is executed in a harder manner than its companion. The heads, hands, and all the accessories of these two noble portraits are all finished with admirable effect; but each figure is somewhat short, an error into which Murillo sometimes fell.

Nativity of the Virgin.

About the same time, or soon after, he painted for the Chapter another large picture, the "Nativity of the Blessed Virgin," which hung behind the high-altar of the Cathedral, until in due time it became the prey of Soult. It was one of the most pleasing specimens of his second style, and the skill of the composition left nothing to be desired. In the foreground, a graceful group of women and angels were engaged in dressing the new-born babe; and

[1] Supra, chap. vii. p. 524.

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the bare left arm of one of the ministering maidens was the envy of the ladies of Seville for its roundness of form and beauty of colour, and rivalled in public admiration the leg of Adam in the famous picture by Vargas.[1] Beyond, St. Anne was seen in bed, with St. Joachim leaning over her; above, in the air, joyful cherubs hovered near the auspicious scene; and the distance was closed by a pleasant landscape.

San Antonio de Padua.

Appreciating the genius of the great artist, the Chapter gave him another order in the following year, 1656, in compliance with which he painted, for the price of 10,000 reals, a large picture of St. Anthony of Padua, one of his most celebrated works, and still a gem of the Cathedral, hanging in the chapel of the baptistery. Kneeling near a table, the shaven grey-frocked saint is surprised by a visit from the infant Jesus, a charming naked babe, who descends in a golden flood of glory, walking the bright air as if it were the earth, while around him floats and hovers a company of cherubs, most of them children, forming a rich garland of graceful forms and lovely faces. Gazing up in rapture at this dazzling vision, the saint kneels, with arms outstretched, to receive the approaching Saviour. On the table at his side there is a vase containing

[1] Supra, chap. vi. p. 365.

white lilies, painted with such Zeuxis-like skill, that birds, wandering amongst the aisles, have been seen attempting to perch on it and peck the flowers;[1] and to the left of the picture an arch discloses the architectural perspective of the cloister. Palomino has an improbable story, that the table and other accessories were put in by Valdés Leal.[2] In 1833

[1] A caviller might object, that the compliment thus unconsciously paid to the lilies reflected no credit on the saint. Zeuxis made a similar remark when he saw a bird peck the grapes carried by a boy in his picture. Plin. *Nat. Hist.*, lib. xxxv., chap. 36, vol. ix. p. 449. But birds in Spain used to be on very familiar terms with the monks, if we are to believe Mr. Thicknesse, who says that he saw a wild songster taking the bread out of the mouth of a hermit at Monserrat.—*Travels in France and Spain*, 2 vols. 8vo, London, 1777, vol. i. p. 189. The Seville story appeared in print eleven years before Murillo's death, when there were persons, we are informed, ready to depose to having seen "un paxaro trabajar por assentarse en el (*i.e.*, the bufete or table) a picar las flores que salen de una jarra, en forma de azucenas."—*Fiestas de la S. Iglesia metropolitana y patriarcal de Sevilla, al nuevo culto del Señor Rey S. Fernando*, por de Fernando de la Torre Farfan, presbytero, fol. Sevilla, 1671 (with 6 preliminary leaves, pp. 343, and 20 plates, besides the saint's portrait, engraved after Murillo, and not found in all copies), p. 164. For a similar triumph achieved by Sanchez Cotan, see chap. vii. p. 509. The pre-eminent modern Zeuxis, however, was Mignard, whose portrait of the Marquise de Gouvernet was accosted by that lady's pet parrot with an affectionate "*Baise moi, ma maîtresse.*"—*Vie de Pierre Mignard*, par l'Abbé de Monville, 12mo, Amsterdam, 1731, p. 57. There was more credit in deluding a parrot than even a Philip IV., chap. ix. p. 729.

[2] Palomino, tom. iii. p. 625. I am informed, by my friend the author of the *Handbook*, that the table painted here and in other works of Murillo is the antique *mesa de herraje*, so called from its iron legs, still to be found in the old mansions of Seville. The top is usually a single massive plank of mahogany. The Marquess de las Amarillas had a very fine one. Don Franco Romero Balmaseda has one which belonged to the painter Juan de Valdés. The slab of mahogany—black as ebony, and of a single piece—is 8 feet 11 inches long by 4 feet 1¼ inches wide, Spanish measure. The finely-carved trestles which support it are also

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this noble work was repaired, which in Spain means repainted, so that many a delicate touch of Murillo's pencil has disappeared. Enough, however, is left to show the genius of the original design, and the splendour of the original colours.[1] Over it hangs a smaller picture by the same hand, representing the Baptism of Our Lord: a work fresh and pleasing in tone, but somewhat defective both in composition and drawing.

Pictures for church of Sta. Maria la Blanca.

The same year saw the renovation of the small but ornate church of Sta. Maria la Blanca, once a Jewish synagogue, and now a chapel of ease to the Sagrario of the Cathedral.[2] The canon Don Justino Neve y Yevenes, a great friend and patron of Murillo, employed him to paint for this church four large pictures of a semi-circular form, two for the nave,

mahogany, but there are long serpentine bars which spring from the lower rail of these trestles and meet in a block placed under the centre of the table, and being of *iron*, give the name *herraje*.

[1] Of this picture, M. Viardot, *Musées d'Espagne*, &c., p. 146, note, tells a marvellous tale on reverend authority. "Une chanoine," says he, "qui avait bien voulu me servir de *cicerone*, me raconta qu'après la retraite de Français, en 1813, le Duc de Wellington avait offert d'acheter ce tableau pour l'Angleterre en le couvrant d'onces d'or; * mais * l'Angleterre a gardé son or, et Seville le chef-d'œuvre de son peintre." The canvas is probably 15 feet square, which, allowing each golden ounce to be worth £3, 6s., and to cover a square of 1¼ inch, brings the Duke's offer to at least £47,520. Captain Widdrington, *Spain and the Spaniards in* 1843, vol. i. p. 246, was informed that "a lord" had declared himself ready to give £40,000 for the picture. The *Handbook*, p. 256, rejects the story with contempt. It is, nevertheless, still told and believed at Seville and Paris, where nothing is too monstrous for deglutition.

[2] Ponz, tom. ix. p. 84.

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Legend of Nª. Señª. de la Nieve.

and one for each of the lateral aisles. The two first were to illustrate the history of the festival of Our Lady of the Snow, or the dedication of the church of Sta. Maria Maggiore, at Rome. In the days of Pope Liberius, says the legend,[1] there dwelt at Rome a certain senator named John, whose wife, a rich and noble lady, bore him no offspring. Resigned to the will of heaven, and being no less pious than opulent, the childless pair determined to adopt the Blessed Virgin as their heir; and for that purpose they daily besought her to declare her pleasure as to the investment of their wealth. Moved by their supplications, the Queen of Heaven at last appeared to each of them in a dream on the night of the 4th of August, and accepted the inheritance, on condition of their repairing next day to the Esquiline Hill, and there, on a piece of ground which they should find covered with snow, erecting a church in her honour. When day broke, the sleepers having compared their dreams, went to submit the case to the Pope, whom they found, however, already informed of the matter by a revelation from the Virgin. Having received the pontifical benediction, and attended by a retinue of priests, and a great throng of people, they next pro-

[1] Ribadeneira, *Fleur des Vies des Saints*, tom. ii. p. 114. *Circa*, A.D. 360. *Handbook*, p. 735.

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ceeded to the Esquiline, found a portion of it white, beneath the August sun, with miraculous snow, and marked out thereon the site of a church, which when finished they endowed with all their substance, and called by the name of their celestial legatee. Thither was brought, after many ages, the adored manger-cradle of Our Lord; and there arose the meretricious temple of Rainaldi and Fuga, which, however, records in its proud title the piety of the senator and his spouse, who first dedicated a church to the Mother of the Saviour within the walls of the Eternal City. In his delineation of the first part of the story, Murillo has represented the Roman lord dreaming in his chair over a great book, and leaning his head on a table, with deep sleep written in every line of his noble countenance and figure. His dress of black velvet is, like that of Pareja's St. Matthew,[1] the costume of a Spanish hidalgo. The lady lies asleep on the ground; above them appears, seated on a cloud and surrounded by a glory, the Virgin, one of the loveliest of Murillo's Madonnas. In the next picture, the devout pair relate their dream to the Pope Liberius, a grand old ecclesiastic, like one of Titian's pontiffs. Near the throne stands a white-robed friar, applying a pair of spectacles to his nose, and scrutinising the not very

The senator's dream.

Interview with the Pope.

[1] Supra, chap. x. p. 850.

Murillo's third style.

interesting dame in a manner more usual with his cloth than proper to his calling. Far in the distance, the procession is seen approaching the snow-patch on the Esquiline. In the Dream, the finest of the two pictures, is noticed the commencement of his third or vapoury (*vaporoso*) style, in which the outlines are lost in the light and shade, as they are in the rounded forms of nature. Both were carried off by the French, and placed in the Louvre,[1] but they were happily rescued at the peace. They now hang in the Academy of San Fernando, at Madrid, in tawdry Parisian frames, absurdly decorated at the upper corners with plans and elevations of the ancient basilica and of the present church of S^ta^ Maria Maggiore. The remaining pictures, a Virgin of the Conception adored by churchmen, and a figure of Faith holding the elements of the Eucharist and likewise worshipped by various saintly personages, were not recovered from the gripe of the Gaul. To the church of S^ta^ Maria la Blanca, which, at one time, possessed, besides these pictures, an excellent Mater Dolorosa, and a St. John by Murillo, there now remains but a single work of his, a Last Supper, painted in his early style,[2] but at what period is not known.[3]

[1] *Notice des Tableaux exposés dans le grand salon du Musée Royal*, 12mo, Paris, 1815, p. 73, where they figure as Nos. 83 and 84.

[2] *Handbook* [1843], p. 269 [third edition, 1855, p. 198].

[3] Ortiz de Zuñiga, *Anales de Sevilla*, ap. p. 817, has a notice of S^ta^

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Foundation of the Academy of Seville;

In 1658, Murillo was, in some degree, diverted from the labours of his studio by a scheme which he had conceived, of establishing a public Academy of Art. The design was a bold one, and encompassed with difficulties, which, at Madrid, had baffled not only the artists in the last reign, but even Philip IV., whom the interests of art, beyond all other objects, were likely to arouse from his magnificent indolence on the throne.[1] The Sevillian painter, however, succeeded in effecting what the absolute monarch had found impracticable. By his address and good temper he obtained the concurrence of Valdés Leal, who believed himself the first of painters, and of the younger Herrera, who had lately returned from Italy, with his natural Andalusian presumption greatly improved by travel. The conflicting jealousies of his rivals being thus reconciled or quieted, the academy was first opened for the purposes of instruction, in one of the apartments of the Exchange, on the evening of the 1st of January 1660.

first meeting.

On the 11th of the same month, twenty-three of the leading artists met to draw up a constitution for a new society.[2] It was

Maria la Blanca, and mentions Murillo. A book also appears to have been written by La Torre Farfan.

[1] Supra, chap. viii. pp. 598, 599.

[2] The following are the names appended to the minute of the meeting:—D. Francisco de Herrera, Bartolomé Murillo, D. Sebastian Llanos y Valdés, Pedro Honorio de Palencia, Juan de Valdés Leal, Cornelio Schut,

then agreed that its affairs should be managed by two presidents, of whom Murillo was the first, and Herrera the second; by two consuls, Sebastian de Llanos y Valdés and Pedro Honorio de Palencia; a fiscal, Cornelius Schut; a secretary, Ignacio Iriàrte; and a deputy, Juan de Valdés Leal. The duties of the presidents, who were to act on alternate weeks, were to direct the progress of the pupils, resolve their doubts and settle their disputes, impose fines and preserve order in the school, and select those whose skill entitled them to the rank of academician. The consuls, fiscal, secretary, and deputy formed the council of the president; the consul seems to have been his assistant or substitute; and the business of the other three officers was to collect the subscriptions and fines, and to keep the accounts. The expenses of coal, candle, models, and other necessaries were defrayed by a monthly subscription of six reals, paid by each of the twenty members; while scholars were liberally admitted for the purposes of study, on the payment of whatever fee they could afford. The rules were few and simple. Each disciple, on admission, was

Office bearers;

their duties.

Rules.

Ignacio de Iriàrte, Matias de Arteaga, Matias de Carbajal, Antonio de Lejalde, Juan de Arenas, Juan Martinez, Pedro Ramirez, Bernabé de Ayala, Carlos de Negron, Pedro de Medina, Bernardo Arias Maldonado, Diego Diaz, Antonio de Zarzoza, Juan Lopez Carrasco, Pedro de Camprobin, Martin de Atienza, Alonso Perez de Herrera.

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to profess his orthodoxy in these words—"Praised be the most holy Sacrament, and the pure Conception of Our Lady" (*Alabado sea el Santisimo Sacramento y la limpià Concepcion de Nuestra Señora*). Conversation on subjects not belonging to the business of the school was prohibited, and the offender was fined if he persevered in it after the president had rung his bell twice. A fine was likewise exacted for swearing, profane language, and offences against good manners.

Events of the first year.

These particulars are derived from the original records of the academy, formerly in the library of Don Francisco de Bruna y Ahumada, at Seville, and, in great part, printed by Cean Bermudez.[1] In the first list of subscribing members, dated on the 11th of January 1660, the name of Francisco de Herrera stands first, and that of Bartolomé Murillo second. In February the society gained one new member, and in March four more. Two, however, fell off in April; and on the 1st of November sixteen only remained, President Herrera being amongst the deserters. Some little change had, meanwhile, taken place in the offices and office-bearers; for in the minute of the meeting, held on the last-mentioned day, Valdés appears, not as deputy but as *alcalde*, or chief of the art of painting, with

[1] In the Appendix to his *Carta sobre la Escuela Sevillana.*

Matias de Carbajal for a coadjutor, and Palencia, not as consul but as *alcalde* of the gilders. At this meeting, Pedro de Medina Valbuena was appointed *mayor-domo*, or steward, to manage the money matters of the academy. And as the expenses were now to be divided amongst a smaller number of members, the monthly subscription payable by each was raised to eight reals; and it was voted that each pupil should pay sixteen maravedis for every night that he attended the school.

Progress and success.

During the second year of its existence, 1661, the academy seems to have been directed by Murillo; but, some leaves of the Bruna manuscript being lost, it does not appear who succeeded him as a president in 1662. Llanos y Valdés became president in 1663, with Carbajal as steward; and, in 1664, Juan de Valdés, having ingratiated himself with his brethren, was elected for four years to the first office, and Cornelius Schut to the second. Some dispute, however, arising, Valdés retired from the chair and the academy on the 3rd of October 1666, and was succeeded by Llanos, Martinez de Gradilla being made steward. Medina Valbuena was president in 1667–8, and Llanos, for the third time, the year following. Juan Chamorro was chosen in 1670; Medina was re-elected in 1671; and in the two next years the chair was filled by Schut. The academy was now fairly launched, and sailing before

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prosperous breezes. Its members had greatly increased in number, and several men of rank were enrolled amongst them. The meeting of the 5th of November 1673, the last of which a minute is found in the Bruna manuscript, was attended by forty-three academicians, and by Don Manuel de Guzman, Manrique de Zuñiga, Marquess of Villamanrique, who had succeeded the deceased Count of Arenales as their "most noble protector."

Results.

Although Murillo may be considered the founder of the academy, it is evident that the jealousy of envious rivals, or the calls of his own studio, soon prevented him from taking any active part in the conduct of its affairs. But the constitution laid down during his rule underwent but little change. The president and mayor-domo were the only officers elected by the whole body; each president being free to choose his own consuls and assistants; and the practice of having two presidents at the same time appears to have been discontinued. The course of instruction pursued was intended not for mere beginners, but for those who had already acquired some knowledge of art; there being no drawings to copy, the studies were made entirely from the living model or from the lay-figure; and colours were largely used by the scholars, a practice laid aside, says Cean Bermudez, in the later academies. It cannot be said that this institu-

tion exerted any great influence on Sevillian painting. Like other and even royal academies, it never produced any painters of first-rate merit; nor did it arrest the decay of taste in the next reign. But without it perhaps that decay might have been more fatal and final; it, at least, afforded an asylum for traditions of the great masters; and to Murillo himself there must have been a virtuous satisfaction in the thought that he had provided for the young artists around him some of the advantages of which he had himself felt the want twenty years before.

Pictures for the Cathedral.

In 1668, the Cathedral chapter-room being under repair, Murillo was employed to re-touch the allegorical designs of Cespedes,[1] and to execute eight oval half-length pictures of saints, and a full-length Virgin of the Conception. The saints are pleasing, but not of very high merit.[2] Those on the right side are Hermenegild, Isidore, Archbishop Pius, and Justa; those on the left, Rufina, King Ferdinand, Leander, and Archbishop Laureano, whose head, being cut off, retained the faculty of speech.[3] The Virgin is a magnificent dark-haired Madonna, with the usual accompaniment of lovely cherubs bearing

[1] Supra, chap. vi. p. 388.

[2] Ponz, tom. ix. p. 48.

[3] Villegas, *Flos Sanctorum*, p. 679. Fr. Diego Tello, *Vida milagros y martyrio del gloriossissimo Arzobispo de Sevilla, San Laureano*, 4to, Roma, 1722, p. 127.

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palms and flowers. For the sacristy of the chapel de la Antigua he also painted, about this time, the infants Christ and St. John, and the "Repose of the Virgin," works which have disappeared, probably by French agency.

Hospital de la Caridad.

We now approach the most glorious period of Murillo's career. There existed, at Seville, a pious corporation of considerable antiquity, known as the brotherhood of the Holy Charity,[1] and possessing the hospital of San Jorge. About the middle of the seventeenth century, however, this hospital had fallen into great poverty and decay. By the negligence or knavery of the guardian-guild, its property had dwindled to nothing, the fabric was a mouldering ruin, and the church a roosting-place for pigeons. Its forlorn condition attracted, about 1661, the attention of Don Miguel Mañara Vicentelo de Leca, knight of Calatrava, whose life and fortune were dedicated to works of piety and devotion.[2]

The philanthropist Mañara.

[1] The records of the *Hermandad de la Santa Caridad* reach back only to 1578; but it is supposed then to have existed for more than a century. It seems to have been originally instituted for the purpose of giving Christian burial to malefactors. Ortiz de Zuñiga, *Annales de Seville*, p. 551.

[2] There is a curious life of this good man, entitled *Breve Relacion de la muerte, vida y virtudes del venerable caballero D. Miguel Mañara Vicentelo de Leca, caballero del orden de Calatrava, hermano mayor de la Santa Caridad*, escrivióla el P. Juan de Cardenas de la comp. de Jesus, para consuelo de los Hermanos de la Santa Caridad, Sevilla, 1679, 4to, pp. 192 and 7 preliminary leaves, with portrait by Lucas de Valdés. Born in 1626, he married early in life a lady of the house of Carillo de

As a member of the guild, this pious gentleman took upon himself the task of raising the funds necessary to restore the hospital to a state of prosperity. At the outset, his scheme did not find much favour with the nobles and rich traders of Seville, and the first contribution which he received

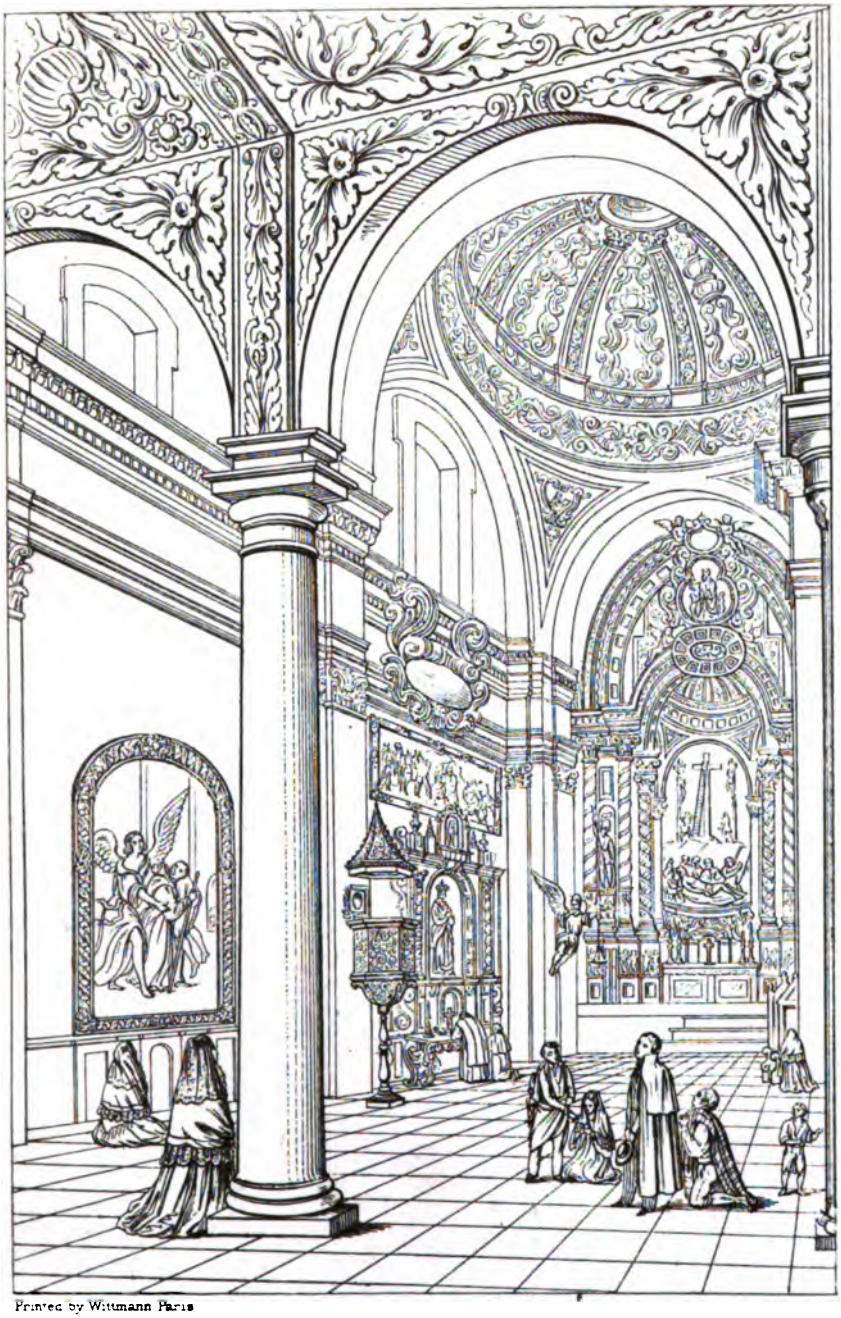
Mendoza. The circumstances under which he became a devotee resemble a passage from the life of one of our own Methodists. Some hams, sent to him as a present from the country, being detained at the gates of Seville until the dues should be paid, he sallied forth in a fit of anger to scold the official concerned in the delay. He had gone but a few paces, when the Lord, says Father Cardenas, "poured a great light upon his mind" (p. 7). From that moment religion became the sole business of his life. Being a man of pure and blameless morals, he had no fleshly lust to mortify, save a fondness for chocolate, a beverage from which he accordingly refrained from the day of his conversion, even when offered as a refreshment by his friends the Carthusians (p. 102). His humility and devotion, his munificence in almsgiving, and his favour with the saints, soon became famous in Seville. Every August it was his custom to lay in two stores of wheat, one for his own family, and another for the poor. In a certain year of scarcity, his granary being empty long before the time came for refilling it, his steward found it one day replenished with a miraculous supply of grain (pp. 48–50). His influence and example induced many of the nobility of Seville to join the brotherhood of Charity; he often became the channel of the bounty of others (pp. 32–3); and his reputation as an almoner stood so high, that a certain Don Fr°. Gomez de Castro devised to him his whole estate, to the value of 500,000 ducats, to be applied to charitable uses (p. 53). Mañara was the author of a religious treatise, entitled *Discurso de la Verdad*. In his portrait by Valdés, he holds this book in his hand; his countenance is meagre and severe, betokening fasting and melancholy. In the original picture his left hand rests on a skull. There is another print of Mañara, by J. Ballester, in the *Regla de la muy humilde y Real Hermandad de la Caridad de Sevilla*, 4to, Madrid, 1785. At his death (9th of May 1679), he left his whole fortune to the hospital, except some trifling legacies to servants, his "ivory Christ" to his confessor, and "the Christ painted on a cross at the tester of his bed," perhaps a work of Murillo, to his sister (p. 178); and he ordered that he should be buried exactly in the fashion of the poor of the hospital, at the church door beneath a slab,

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was from a mendicant named Luis, who gave fifty crowns, the savings of his life, to the service of God and the poor. But his perseverance and his own generous example finally overcame all obstacles; donations and bequests flowed in, and, before the close of his useful life, in 1679, he had completed

with this inscription—*Aquí yasen los huesos y cenizas del peor hombre que a avido en el mundo. Ruegen á Dios por el* (p. 176). His funeral was, notwithstanding, celebrated with great pomp; he was buried in a vault of the church, and praised in a long Latin epitaph as the best of men; and a copy of this epitaph was placed in his very coffin, differing from that above ground, inasmuch as it contained honourable mention of his abstinence from chocolate (p. 188). So the temptations, not always successfully resisted, of a Fellow of Oriel, in respect of roast goose and buttered toast, may be found narrated in his curious journal, *Remains of Rev. R. H. Froude, M.A.*, 2 vols. 8vo, London, 1838, vol. i. pp. 15, 24, 30, 37, 49, printed by grave Oxford divines, who profess (p. vii.) that "they are best consulting the wishes of the departed by publication," an excuse which Father Cardenas does not plead for his revelations. Two months after interment, the body of Mañara was found to be incorrupt; and by the touch of some papers which had belonged to him a knight of Santiago was cured of a headache, as by the application of his shirt a licentiate was made whole of a calenture (pp. 170-1). See also Ortiz de Zuñiga, *Annales*, pp. 776-777.

Since the above note was first printed, a later edition of Cardenas's *Life of Mañara* has fallen into my hands, 8vo, Seville, 1732, with which there is bound up the *Discurso de la Verdad, dedicado á la alta imperial magestad de Dios*, compuesto por de Miguel Mañara Vicentelo de Leca, Cab. del ord. de Calatrava y hermano mayor de la Santa Charidad de N^o^ Señ^r^ Jesus Christo, 8vo, Seville, 1725. The licenses to print, affixed to this work, being dated so early as 1671, it probably was first published before the author's death. Mañara paints the nothingness of life, and the vanity of human hope and strife, in a style of picturesque eloquence that may remind the English reader of Jeremy Taylor, or the Spanish artist of Valdés (infra, chap. xiv.). His thoughts are ever fixed on the tomb; he warns the monarch that the dust of Julius Cæsar, "dead and turned to clay," is perhaps affording nourishment to pot-herbs in a garden (p. 4), and the noble dame, "sitting in silken attire in her balcony," that her plumed and jewelled head must one day lie undistinguished



Printed by Wittmann Paris

CHURCH OF THE HOSPITAL OF CHARITY AT SEVILLE

his pious work at the expense of more than half a million of ducats.[1] On the slender foundation laid by the noble-hearted beggar, he reared the present beautiful church of San Jorge, with its rich altars and matchless pictures; and the hospital, with its marble cloisters and spacious halls, and the train of priests, domestics, and sisters of mercy, maintained to minister to the necessities, in the words of the annual report of the guild, of "their masters and lords the poor."[2]

amongst skulls that wore the country hood, or surmounted the shoulders of beggars (p. 18). The book also contains a letter addressed by Mañara to the Brotherhood of Charity at Antequara (p. 38), a sonnet composed by him (p. 48), a short discourse, pronounced in his own hospital on Christmas Eve (p. 52), and various pious inscriptions for its walls. This later edition of Mañara's Life wants the portrait by Lucas de Valdés, engraved from the original picture by Juan de Valdés, which hangs in that part of the hospital called the Infirmary of the Virgin, a noble gallery with a row of light columns running down its centre to support the lofty arched roof, and an altar at the end with a carved image of Our Lady; the portrait hangs opposite the altar, at the further end from the entrance door. In the Sala del Cabildo (where the Hermandad meets) there hangs a very fine portrait of Mañara, by Juan de Valdés. He is seated at a table covered with black velvet laced with gold, and having on it a cross of rustic wood (wood with knots or places where the branches have been cut off). A book is before him on a small reading-desk, and he appears to be reading aloud, giving effect to his discourse by gestures with his right hand. On the other side of the table a charity-boy, or *niño de coro*, with a smile in his merry eyes, and his finger on his lips as if enjoining silence, sits on a low stool with a book on his knees. A similar table, with the identical cross and reading-desk, stands below the picture; and immediately under the picture hangs the sword of Mañara in a black case—a long, slender Toledo, with a basket hilt. In the portrait he looks much younger, and less lean and sad than in the engraved picture.

[1] Cardenas, *Relacion*, p. 43.

[2] "Nuestros amos y señores los pobres," *Dublin Review*, vol. xviii.

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Building.

The hospital was rebuilt, in the Greco-Romano style, by the architect Bernardo Simon de Pineda.[1] The front has little beauty; but the cloister is graceful, and finely proportioned. The interior of the church is one of the most elegant in Seville.[2] It consists of a single aisle, widening beneath the lofty and richly-decorated dome,[3] and terminated by the high-altar, a vast and florid fabric of twisted columns and massive cornices, entirely gilt,[4] and raised on a platform of several marble steps above the rest of the marble pavement. For this sumptuous structure, Mañara provided lamps and candelabra,

p. 480, where the following facts connected with this noble institution are narrated. Below stairs are upwards of 100 beds, and always 100 patients; above live twelve *venerables*, or aged infirm priests, in comfortable apartments; in each ward there is an altar, where mass is regularly said; and there is an outer hall opening on the street, with door unbarred all night, where any beggar or poor wayfarer may find bed, light, and supper. In 1844 the confraternity forwarded, or assisted on their journeys, 165 poor people; gave ecclesiastical burial to 70, the number of deaths in the house having been 43; carried 162 to the hospitals, and distributed clothes and alms to others; and 17,398 large loaves of bread, besides abundance of meat, fruits, vegetables, chocolate, cakes, wine, &c., were consumed in the establishment.

[1] Ortiz de Zuñiga, *Annales*, p. 767. The *Sevilla Pintoresca*, p. 392, has the name *Pereda*.

[2] The accompanying sketch is taken from near the side-door, the usual entrance.

[3] The dome is painted with eight angels in the eight compartments (like the divisions of a melon) into which it is divided, and in the corners between the four arches are the four evangelists—all in fresco, and attributed to Juan de Valdés Leal.

[4] The ground is black, but scarcely seen for the golden enrichments. The pretty cherubs, which in pairs support the columns, bracketwise, and the graceful figure of Charity, and the angels above, are painted "proper."

Murillo's works.

plate and other ornaments of fitting splendour; and he commissioned his friend,[1] Murillo, to paint no less than eleven pictures. Three of these pieces, representing the Annunciation of the Blessed Virgin, the Infant Saviour, and the Infant St. John, still adorn the lateral altars, and elsewhere would be considered as gems.

Eight pictures of Charity.

The remaining eight, treating of scriptural subjects proper to the place, are the finest works of the master. Ere the coming of the French spoiler, four hung on either side of the church; "Moses striking the Rock," the "Return of the Prodigal," "Abraham receiving the Three Angels," and the "Charity of San Juan de Dios," on the left or gospel side; and the "Miracle of the Loaves and Fishes," "Our Lord healing the Paralytic at the Pool of Bethesda," "St. Peter released from Prison by the Angel," and "St. Elizabeth of Hungary tending the Sick," on that of the epistle.

Prices.

On these works Murillo seems to have been employed during four years; and in 1674 he received the following prices: for the Moses, 13,300 reals; for the Loaves and Fishes, 15,975; for San Juan de Dios and its companion-picture St. Elizabeth, 16,840; and for the four others, Abraham, the Prodigal, the Healing the Paralytic, and St. Peter, 32,000; making in all the sum of 78,115 reals, or about £800. Five were

[1] Ponz, tom. ix. p. 149.

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"Moses striking the Rock."

carried off by Soult, who gave one to the imperial Louvre, and retained four for his own sale-rooms.

Happily for the hospital and for Seville, the two colossal compositions of Moses, and the Loaves and Fishes, still hang beneath the cornices whence springs the dome of the church, "like ripe oranges on the bough where they originally budded."[1] Long may they cover their native walls, and enrich, as well as adorn, the institution of Mañara! Both are painted in a light sketchy manner, and with less than Murillo's usual brilliancy of colour. In the picture of the great miracle of the Jewish dispensation, the Hebrew prophet stands beside the rock in Horeb, with hands pressed together and uplifted eyes, thanking the Almighty for the stream which has just gushed forth at the stroke of his mysterious rod. His head turning slightly to the right, with its horn-shaped halo and full silver beard, is noble and expressive; and his figure, in a pale yellow robe and flowing violet mantle, majestic and commanding. Aaron, in his sacerdotal mitre and mystic breastplate, and robe of subdued white, appears behind his brother; but in the countenance of the high-priest the gratitude seems not unmingled with surprise. Immediately around them are grouped fifteen figures, men, women, and chil-

[1] *Handbook* [1843], p. 263 [third edition, 1855, p. 191].

dren, absorbed in the business of quenching their thirst, whence the picture has been called "*La Sed.*" Amongst them there is one introduced with great dramatic effect, a mother drinking eagerly from a jug, and "forgetful of her sucking child,"[1] turning aside her head to avoid the outstretched hand of the clamorous infant in her arms. The water, falling from the rock, forms a stream, to the left of which there is a smaller group of nine figures, of which the most striking feature is the woman who, with one hand, holds a cup to the lips of the youngest boy, and with the other restrains the eagerness of his elder brother. Here rises the head of a camel, patiently awaiting his turn; there a white horse,[2] laden with jars, applies his nose to an iron pot newly filled from the fountain; and sundry dogs and sheep, mingled with the people, lend variety to the composition. The sunburnt boy on the mule, and the girl, somewhat older, near him, holding up her pitcher to be filled, are traditionally called portraits of the painter's children.[3] In the background another

[1] Isa. xlix. 15.

[2] The point is doubtful, perhaps, for the foreshortened head does not allow one to judge of the length of the ear; but the tail is too bushy for a mule's, and the quarters and legs, though lean, are more equine than asinine. I have frequently, when travelling, been for a moment at a loss to say whether a muleteer's beast was horse or mule.

[3] *History of the Spanish School of Painting*, by the author of *Travels through Sicily*, &c., fcap. 8vo, London, 1843, p. 82, note. For a notice of this work, see Preface to first edition.

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company of people, with their beasts, are seen, in a bright light, descending a rugged path to the spring; and rocky hills close the distance. As a composition, this wonderful picture can hardly be surpassed. The rock, a huge isolated brown crag, much resembles in form, size, and colour that which is still pointed out as the rock of Moses by the Greek monks of the convent of St. Catherine, in the real wilderness of Horeb. It forms the central object, rising to the top of the canvas and dividing it into two unequal portions. In front of the rock, the eye at once singles out the erect figure of the prophet standing forward from the throng; and the lofty emotion of that great leader, looking with gratitude to heaven, is finely contrasted with the downward regards of the multitude, forgetful of the Giver in the anticipation or the enjoyment of the gift. Each head and figure is an elaborate study; each countenance has a distinctive character; and even of the sixteen vessels brought to the spring, no two are alike in form. A duplicate, or large sketch of this picture, stolen from some other collection, hangs, or once hung, in the staircase of Soult's receiving-house at Paris.[1] Part of the grouping, and

[1] *Revue de Paris*, 1835, tom. xxi. p. 50. [Curtis (*Velazquez and Murillo*, M. No. 14) says, "The only picture of this subject in the Soult catalogue was by Herrera the younger, perhaps the painting formerly in the Archbishop's palace at Seville," p. 123.]

even some of the figures, appear to have been suggested to Murillo by the fine work, by Roelas, on the same subject, now in Madrid.[1] Its authenticity, however, is questionable, as it is not mentioned by Cean Bermudez, who notices a study of the woman giving her child drink, which once hung in the convent of Barefooted Carmelites at Seville.

"Miracle of Loaves and Fishes."

The "Miracle of the Loaves and Fishes" is not equal to its twin-picture. The principal figures in the foreground are arranged in two independent groups, leaving a great open space between, disclosing the multitudes clustered on the distant uplands. Our Lord and His disciples on the one hand, and the knot of spectators on the other, form, therefore, two distinct pictures, which might be separated without much injury to their significance. The head of the Saviour is inferior in dignity to that of Moses; His position is not sufficiently prominent. The Saviour is seated in the act of blessing one of the loaves, with His right hand raised, and looking to heaven; His robe is grey violet, His mantle dark blue. To the right stands St. Peter, with his bald head, in a yellow robe, and to his left another apostle, in dark olive green, bending forward, holds the basket of bread. Further to the left is another apostle with grey hair, in a green robe, talking to the lad and

[1] Supra, chap. vii. p. 528.

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handling the fish. Nor are any of the apostles remarkable for elevation of character. The young woman with the child in her arms, and the old bitter-faced hag who looks on with incredulous wonder at the proceedings of the master of the miraculous feast, and the beggar in crimson drapery, leaning on his staff behind, are full of life and finely contrasted; and the lad with the loaves and fishes is an admirable study of a Sevillian urchin. Of this picture, as well as of its companion, Soult has, or once had, a large repetition of considerable merit.[1] The small original sketch is in the rich collection of Mr. Munro.[2]

"Charity of San Juan de Dios."

The "Charity of San Juan de Dios" is the only other piece of this noble series that remains to the hospital. It hangs in its original place, on the left wall of the church, near the great portal. The good Samaritan of Granada[3] is represented carrying a sick man on his shoulders by night, and sinking under the weight, of which he is relieved by the opportune aid of an angel. Perceiving his Divine assistant, he looks back towards him with an expression of grateful awe. This picture is coloured

[1] *Revue de Paris*, tom. xxi. p. 5. ["In the Soult sale, No. 87, a picture of the 'Multiplication of the Bread' by Herrera the younger, sold for 1,000 francs."—Curtis, M. No. 180, p. 192, who says it was quite different from the picture referred to above.]

[2] At No. 113 Park Street, Grosvenor Square. [Sold by Christie, June 1, 1878, £315. British Institution, 1832.]

[3] Supra, chap. viii. p. 669.

with great power. The dark form of the burden and the sober grey frock of the bearer are dimly seen in the darkness, on which the glorious countenance of the seraph and his rich yellow drapery tells like a burst of sunshine.

"St. Elizabeth of Hungary tending the Sick."

"St. Elizabeth," the appropriate companion-piece, although lost to Seville, happily is still preserved to Spain. Rescued from the Louvre,[1] it was detained, on some frivolous pretext, at Madrid, where it now embellishes the Academy of San Fernando. Elizabeth, daughter of King Andrew and Queen Gertrude, of Hungary, is one of the most amiable personages of mediæval hagiology. Born early in the fourteenth century, her humility, piety, and almsdeeds were the wonder of her father's court, before she became the wife of Duke Ludwig of Thuringia. As sovereign princess her whole life was consecrated to religion and charity. She fasted rigidly, rose at midnight to pray, walked in processions barefoot and clad in sackcloth, and maintained a daily table for nine hundred poor, and an hospital, where, in spite of the scorn and murmurs of her ladies, she performed the most revolting duties of sick-nurse. But her lord dying in Sicily, of wounds received in the Holy Land, she was

[1] *Notice des Tableaux [exposés dans le grand salon du Musée Royal, ouvert le 25 Julliet*, 1814, 12mo, Paris, 1814], p. 74, No. 85.

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despoiled in a few years of her wealth and dignities; and, compelled to seek for that charity which she had so munificently bestowed, it was sometimes her lot to endure the insults of wretches who had partaken of her bounties. All these slings and arrows of her fortune the good Duchess suffered with angelic meekness. Entering, it is said, the third Order of St. Francis, prayer and tending the sick continued to be her daily employ, and communion in visions with Our Lord and the Blessed Virgin her only solace, till her death in her twenty-fourth year. The miracles wrought at her tomb at Marburg obtained her canonisation by Gregory IX.[1] Murillo's composition in honour of this royal lady consists of nine figures assembled in one of the halls of her hospital. In the centre stands "the king's daughter of Hungary," arrayed in the dark robe and white headgear of a nun, surmounted by a small coronet; and she is engaged in washing, at a silver basin, the scald head of a beggar-boy, which, being painted with revolting adherence to nature, has obtained for the picture its Spanish name, "*El Tiñoso.*"[2] Two of her ladies,

[1] Villegas, *Flos Sanctorum*, p. 794. Ribadeneira, *Fleurs*, tom. ii. p. 521. *Vies des Saints*, 12mo, Paris, 1837, p. 603.

[2] The very circumstance may have been suggested by Villegas, p. 795. "Puso junto consigo una vez la cabeza de un enfermo, &c.," an incident which most readers will gladly dispense with, and which the curious may seek for in the original.

bearing a silver ewer, and a tray with cups and a napkin, stand at her right hand, and from behind them peers a spectacled dueña;[1] to her left hand there is a second boy, likewise a *tiñoso*, removing, with great caution and a wry face, the plaster which covers his head, a cripple resting on his crutches, and an old woman seated on the step of the dais. More in the foreground, to the right of the group, a half-naked beggar, with his head bound up, leisurely removes the bandage from an ulcer on his leg, painted with a reality so curious, and so disgusting, that the eye is both arrested and sickened. In the distance, through a window or opening, is seen a group of poor people seated at table, and waited on by their gentle hostess. In this picture, although it has suffered somewhat from rash restoration, the management of the composition and the lights, the brilliancy of the colouring, and the manual skill of the execution, are above all praise. Some objection may, perhaps, be made to the exhibition of so much that is sickening in the details. But this, while it is justified by the legend, also heightens the moral effect of the picture. The disgust felt by the spectator is evidently shared by the attendant ladies; yet the high-born dame continues her self-imposed

[1] Murillo was fond of these fashionable ornaments of the nose; see p. 1006; like Sanchez de Castro, chap. ii. p. 96, and Arias Fernandez, chap. x. p. 858. See also chap. ix. p. 751, note.

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task, her pale and pensive countenance betraying no inward repugnance, and her dainty fingers shrinking from no service that can alleviate the human misery, and exemplify her devotion to her Master. The old hag, whose brown scraggy neck and lean arms enhance by contrast the delicate beauty of the saint, alone seems to have leisure or inclination to repay her with a look of grateful admiration. The distant alcove, in which the table is spread, with its arches and Doric pillars, forms a graceful background, displaying the purity of Murillo's architectural taste.[1]

Smaller pictures.

The four pictures, irretrievably carried off by Soult, long waited for purchasers in the hotel of that plundering picture-dealer. "Abraham receiving the Angels," and the "Prodigal's Return," being sold some years since to the Duke of Sutherland, now enrich the gallery of Stafford House. In the first, the Patriarch advances from the door of his tent, which resembles the corner of a ruinous Spanish venta, to greet the three strangers approaching with uplifted staves. His turbaned head, and his figure clothed in dark drapery, are grave and venerable;

"Abraham receiving the Angels."

[1] [Mr. John L. O'Sullivan of New York possesses the original (painted) design or composition for this celebrated picture, which he bought in Lisbon about 1848, when Minister of the United States in Portugal. An interesting comparative study of this sketch and the larger picture, with a small outline woodcut of the former and an engraving of the latter, appeared in *Harper's Magazine*, vol. 71, No. 426, for November 1885.]

but the angels are deficient in dignity and grace, as is justly remarked by Cean Bermudez, who likewise objects to the want of that family likeness in their faces which he commends in El Mudo's picture on the same subject at the Escorial.[1] In the "Prodigal's Return," a composition of nine figures, the repentant youth locked in the embrace of his father, is, of course, the principal figure; his pale emaciated countenance bespeaks the hardships of his husk-coveting time, and the embroidery on his tattered robe the splendour of his riotous living. A little white dog leaping up to caress him aids in telling the story. On one side of this group a man and boy lead in the fatted calf; on the other appear three servants bearing a light blue silk dress of Spanish fashion, and the gold ring; and one of them seems to be murmuring at the honours in preparation for the lost one.

"Return of the Prodigal Son."

The "Healing of the Paralytic," lately purchased by Mr. Tomline,[2] consists of five principal figures, Our Lord, three apostles, and the subject of the miracle. The head of the Saviour is one of the finest delinea-

"Healing of the Paralytic."

[1] Supra, chap. v. p. 304.

[2] It now adorns his mansion, No. 1 Carlton House Terrace [now at Orwell Park, Suffolk]. A French journal, Jan. or Feb. 1847, in announcing its sale for 160,000 francs to an English collector, very fairly remarked that the Maréchal Duke of Dalmatia, having acquired it at a very moderate price (i.e. the trouble of stealing it), might surely have afforded to present it to the Louvre.

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tions of manly beauty ever executed by Murillo; and the shoulder of the sick man, although too youthful and healthy, as Cean Bermudez justly remarks, for a paralytic of thirty-eight years' standing, is a wonderful anatomical study. Above in the sky hovers, in a blaze of glory, the angel that "troubled the water;"[1] and the distance is closed by an elegant architectural perspective with small figures, the porch and expectant patients of Bethesda. In richness of colour this fine work is not inferior even to the St. Elizabeth. Our Lord's robe is of that soft violet hue which Joanes and the painters of Valencia loved;[2] while the mantle of St. Peter, who stands at His right, is of the deep Sevillian brown, known as the *negro de hueso*, because made by Murillo, as by the Andalusian artists of the present time, from the beef-bones of the daily *olla*.[3] The arcades in the background may have been suggested by the beautiful cloisters of the Convent of Mercy, now the Museum.[4]

"Release of St. Peter."

The companion-picture, the "Release of St. Peter," is the only piece of the series which remains unsold on the hands of the plunderer.[5] Seated on the floor

[1] John v. 4.
[2] Supra, chap. vi. p. 421.
[3] *Gatherings from Spain*, 8vo, London, 1847, p. 120.
[4] Supra, chap. i. p. 67.
[5] [It was sold at the Soult sale in 1852, No. 64, for 151,000 francs, and is now in the Hermitage, St. Petersburg, *Catalogue* 1887, No. 372.]

of the dungeon, the apostle seems newly awakened from slumber; and his venerable countenance, full of glad amazement, is lit up by the glory which radiates from the graceful form of the angel, and pales the ineffectual glimmer of the prison lamp behind.

Remarks on the pictures of Charity.

In these eight celebrated pictures, Murillo evidently determined to leave to posterity an example of the variety of his style, and of the full compass and vigour of his genius. Of the relative merits of each, it is very difficult to judge, as only two of them, the Moses and the St. Elizabeth, have been engraved.[1] The most faulty is full of beauties that would do honour to any painter. Considered as an effort of mind, the Moses deserves the first place, being the subject which presented the greatest difficulties to the artist, and the widest scope for his invention. Both the

[1] The first was finely engraved at Madrid by Rafael Esteve, in 1839. Of the second there are two lithographs, executed the one at Madrid and the other at Paris. I take this occasion of calling the attention of the Duke of Sutherland and Mr. Tomline, the possessors of three of the series, to the fact that they have never been engraved, and that a fire at Stafford House or Carlton Terrace might deprive the world of some of Murillo's most important works. The graver, or the beautiful invention of Mr. Fox Talbot, which, with still greater precision than the graver, "stamps, renews, and multiplies at will," would not only preserve them for all time, but would enable many humble lovers of art to enjoy their beauties, and appreciate the genius of Murillo. [A line engraving of "The Return of the Prodigal Son," by T. Vernon, was published in London in 1872, at the cost of Colonel Tomline. Curtis, M. No. 182, p. 193.]

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Prodigal's Return, however, and the St. Elizabeth, are more perfect as works of art, being composed with equal skill, and finished with greater care and higher technical excellence. Cean Bermudez, who enjoyed the advantage of seeing them all together, each in the light and place for which Murillo painted it, seems to prefer these two to all the rest. Soult, the robber of churches and hospitals, has not only deprived the critic of all opportunity of comparing one with the others, but has infinitely marred the moral significance of each of the exiled and scattered pictures. On the walls of the Spanish Academy, or of mansions in Paris or London, they have lost the voice with which they spoke to the heart from the altars of their native church. No poor patient, ere returning to the busy haunts of men, kneels now before the "Healing of the Paralytic," in gratitude to Him who stood by the pool of Bethesda; no pale sister of charity, on her way to her labours of love in the hospital, implores the protection, or is cheered by the example, of the gentle St. Elizabeth. At Seville, these pictures of charity were powerful and eloquent homilies, in which the piety of Miguel Mañara yet spake through the pencil of his friend. In the unfamiliar halls of the stranger they are now mere works of art, specimens of Murillo, articles of costly furniture, less esteemed, perhaps, and less appropriate than some Idalian glade imagined by

Albano, some voluptuous Pompadour garden-scene, the offspring of Watteau.[1]

Pictures on tiles.

It was not only the interior of the Hospital of Charity that was indebted to the pencil of Murillo. In the florid front of the church are inserted five

[1] The operations of the Duke of Dalmatia as a picture-collector, and their results, are thus noted by a candid Frenchman, M. T. Thoré, in the *Revue de Paris*, tom. xxiii. p. 211, for September 27, 1835. "Pendant que l'empire promenait ses victoires en Europe, . . . nos armées, disons-le, exercèrent partout un pillage organisé. Le général commandant dans l'Andalousie s'appropria toutes les toiles, qui lui convinrent, dans les églises et les couvents de Seville ; mais il eut soin de revêtir cette confiscation d'une apparence de légalité, obligeant les moines à signer des ventes simulées, et l'on assure que ses titres de propriété sont parfaitement en règle. Cette possession, dont la légitimité est au moins contestable, n'a pas même tourné au profit de l'art en France, bien qu'elle semble tirer son origine de l'amour de l'art. Seville a perdu ses chefs-d'œuvres ; les religieuses compositions qui excitaient dans les églises la dévotion des chrétiens sont accrochées maintenant au pied d'un lit bourgeois, ou aux lambris d'une antichambre, et depuis plus de vingt ans qu'elles sont à Paris, Paris n'a pas eu la faveur de les examiner." The Marshal, says the *Handbook* [edition 1843], p. 253 [third edition, 1855, p. 180], has or had a picture by Murillo on which, as he one day told the late Colonel Gurwood, he set a high value, "because it had saved the lives of two estimable persons,"—"whom," whispered an aide-de-camp, "he threatened to cause to be immediately shot unless they gave up that very picture." The spoliations of this marauder had been long premeditated. Spies preceded his army, disguised as travellers, and furnished with Cean Bermudez's *Dictionary*, to mark out his prey of plate and pictures. The aged prior of the convent of Mercy at Seville told Mr. Ford that he recognised, amongst Soult's myrmidons, one of these *commis-voyageurs* of rapine, to whom he himself shortly before had pointed out the very treasures which they were then about to seize. *Gatherings from Spain*, p. 271. If a picture, worth the carriage to France, be left to Seville, it is no fault of the French general. Hundreds of pictures, intended for exportation, I am informed by Mr. Ford, were left huddled together in the saloons of the Alcazar, when the *gabacho* army evacuated the city. To strip dark churches and convents, it may be said, was often to rescue fine works of art from oblivion, or from decay by monkish neglect. But to despoil Mañara's church of its pictures was

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large designs, wrought in blue glazed tiles or *azulejos*,[1] and said to have been executed from his drawings.[2] They are fine, and glitter in the bright sunshine like lazulite. The centre and largest piece, of which the annexed woodcut[3] will convey some idea,

to rob, not merely Seville of glorious heirlooms, but the poor of the charity of strangers which these pictures attracted to the hospital. What shall be said of the man who committed this foul robbery, not because he loved art, or the Louvre, but in order that he might found a picture-gallery which might be more properly called, in transatlantic phrase, a picture-store? As Sergeant Soult, serving on the Rhine, may have filched a case of Johannisberg from a castle cellar, or a silver crucifix from a village altar, for the purpose of selling them for a few livres to his captain, so Marshal Soult, commanding in Spain, bullied or swindled the poor monks of Seville out of their pictures, to dispose of them in time of peace to crowned heads and *milors Anglais*. The pillaging French army had no provost-marshal to administer punishment to the former; but history has a pillory for the second. The *Aguador de Sevilla* (chap. ix. p. 677) is a trophy of which Wellington and England may justly be proud, while the hotel of the "Plunder-master-general of Napoleon" (Southey's *Doctor*, vol. iii. p. 38) is a disgrace to Paris. In France, finance ministers have frequently proved themselves "smart men" on 'Change. Soult enjoys the rarer distinction of having turned his Marshal's bâton into the hammer of an auctioneer, and the War Office into a warehouse for stolen pictures.

[1] In *Les Arts en Portugal; lettres addressées à la société artistique de Berlin*, par le Comte A. Raczynski [Prussian envoy to the court of Lisbon], 8vo, Paris, 1846, there is a curious notice, pp. 427–34, of the Portuguese *azulejos*, by the Vizconde de Juromenha, who says, "Le mot portugais *azulejo* derive du mot arabe *azzalujo*, provenant à son tour du mot *zallaja*, qui signifie *uni* et *lasse*." M. Raczynski derives the word from *azul*, blue. His account applies equally well to those of Spain, which are now manufactured chiefly at Seville and Valencia. *Handbook* [edition 1843], pp. 259, 450 [third edition, 1853, pp. 173, 305, 380]. The real derivation of the word, says Mr. Ford, is from the Arabic *zuleija*, a varnished tile.

[2] Ponz, tom. ix. p. 151, notices them as being "bastante bien pintadas," but does not mention the artist's name, nor the designer's. The tradition, however, exists, and the style of the drawing, I think, justifies it.

[3] From a sketch made for me, in 1845, by Don José Roldan.

represents Charity; those on either side are Faith and Hope; and the knightly saints below, Santiago sabring Moors, and San Jorge spearing the dragon.



They are amongst the best existing specimens of a style of architectural decoration originally borrowed from the Moors, and long very common at Seville. On towers, belfries, and gateways,

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the effect of these tile-pictures, or bands of gay-coloured tiles, is bright and cheerful, and the material is enduring, and inaccessible to injury from weather. Had the saints of Vargas been painted upon this baked clay, instead of perishable plaster, they might still have frowned or smiled from their Moorish niches in the Giralda.[1]

Convent "de los Capuchinos" at Seville.

Murillo was the chosen painter of the Franciscan order. In a Franciscan convent he first achieved his fame;[2] and the brown-frocked Franciscan was ever a favourite subject of his pencil. He was probably yet working for Mañara and the Hospital of Charity, when he undertook to furnish with paintings the church of another convent of St. Francis, known as the convent of Capuchins, without the city walls. Founded near the Carmona gate, on a piece of ground once occupied by the monastery of St. Leander, and the church of Sta. Rufina and Sta. Justa, this religious house was begun so early as 1627;[3] but the building being carried on with more than Spanish slowness, the chapel was not completed till after 1670. The Capuchins, however, had no cause to regret the delay, which gave them Murillo for a painter, instead of Herrera or Zurbaran. Silver and gold they had none, but they

[1] Supra, chap. vi. p. 366.

[2] Supra, p. 993.

[3] Ortiz de Zuñiga, *Annales de Sevilla*, p. 647. It was built chiefly at the expense of Juan Perez Yrazabal, a rich Biscayan noble.

had a large library of ecclesiastical folios,[1] and in the works of the great master of Seville they were richer than any brotherhood in Spain.[2]

Murillo's pictures.

Upwards of twenty pictures were executed, in his best time, expressly for these fortunate Capuchins, and placed, under his own direction, in their otherwise unimportant little church. The retablo of the high-altar was enriched with nine of these, the "Virgin granting to St. Francis the Jubilee of the Porciuncula,"[3] the largest, says Cean Bermudez, but not the best of the whole, "Sta. Rufina and Sta. Justa," "St. Leander and St. Bonaventure," "St. John Baptist in the Desert," "St. Joseph with the Infant Jesus," "St. Anthony of Padua," "St. Felix of Cantalicio" (these two half-length figures), a charming "Virgin and Child" (likewise half-length), on the door of the tabernacle of the Host, and the "Holy Kerchief of Sta. Verónica." A "Crucifixion," painted on a wooden cross, stood on its own stand on the altar. Eight grand historical subjects adorned the lateral altars; the "Annunciation of the Blessed Mary," the "Virgin with the dead Saviour in her Arms," "St. Anthony of Padua and the Infant Christ," the "Virgin of the Conception," "St.

[1] Jacob's *Travels in Spain*, p. 132.

[2] Mrs. O'Neil, in her *Dictionary of Spanish Painters*, vol. i. p. 257, says, without citing her authority, that Murillo "dwelt in this convent almost three years, without quitting it."

[3] Supra, chap. vii. p. 504.

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Francis embracing the crucified Redeemer," the "Nativity of Our Lord," the "Vision of St. Felix," and the "Charity of St. Thomas of Villanueva." Besides these there was another "Virgin of the Conception" of remarkable beauty, two pictures of the Archangel Michael, a "Guardian Angel," and



some smaller pictures in various situations. The dingy and decayed chapel, stripped of these splendid works, now serves as a parish church.[1] The bearded Capuchins who used to linger in the cloisters and

[1] The above woodcut is engraved from a sketch made on the spot by Mr. Ford, whose pencil is as facile and sparkling as his pen. The Capuchin church is the building with buttresses on the left of the road. The dark edifice adjoining the Moorish wall of the city is the Hermitage of St. Hermenegild, and is said to be the sanctuary in which the elder Herrera took refuge from the myrmidons of the Mint. Supra, chap. vii. p. 530.

display their treasures to the stranger, relating the legends of each picture, and themselves looking like figures that had walked out of Murillo's canvas, are gone, never to return. One poor old friar, the last of the brotherhood, keeps the keys of the church, and points out, to the unfrequent visitor, the altar where the masterpieces once hung, and a few monkish portraits that yet moulder in the sacristy.

Great altar-piece.

The immense altar-piece of the Porciuncula, exchanged by the foolish monks for some modern daubs for their cloister, some time before the dissolution of the convents, after passing through the hands of several picture-dealers and the Infant Don Sebastian, is now in the National Museum at Madrid.[1] The design is pleasing; the Saviour and the Virgin appear to St. Francis, who kneels on the floor of his cavern, whilst a flight of lovely cherubim, thirty-three of whom are distinctly visible, shower down upon his holy head red and white roses, the blossoms of the briars wherewith he scourged himself, thus inculcating the moral that as the roses of mundane delights have their thorns, so the thorns of pious austerity are not without their roses. But as each possessor of the picture, that intervened

[1] [*Catálogo* 1889, No. 861.] It was already in the Infant's collection, in 1832. *Guia de Sevilla*, 1832, Segunda Parte, p. 60. He gave Don J. Madrazo £900 for it. For the adventures and wrongs of the picture, see *Handbook* [1843], p. 770 [edition 1855, pp. 708, 709].

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betwixt the friars and the Infant, has done his part in restoring and repainting it, the colouring belongs to the moderns, and nothing remains of Murillo but the outline.

Capuchin pictures now in the Museum at Seville.

Happily, however, not all the Capuchin pictures are lost to Seville. In the Museum seventeen of them, gathered into one chamber, form a matchless collection of the works of the great Sevillian painter. Amongst these the "Sta. Rufina and Sta. Justa," with their usual palm-branches, pots, and Giralda, deserve notice as the fairest delineation which the city possesses of its favourite saintly sisters.[1] "St. John Baptist in the Desert," and "St. Joseph with the Infant Christ," are noble studies, taken from majestic models in the prime of manly vigour. In the "Nativity," so highly extolled both by Ponz[2] and Cean Bermudez, the Virgin, with her sweet face illuminated by light streaming in the manner of Correggio, from the new-born Saviour on her lap, is one of Murillo's loveliest Madonnas; around are grouped St. Joseph and the shepherds, standing or kneeling; and in the dim space above hover two exquisite cherubs. In the picture of St. Leander and St. Bonaventure, the former holds in his hands the model of a church, probably that of his nuns, who had given place to the Capuchin

"Stas. Rufina and Justa."

"Nativity."

"Sta. Leander and Bonaventure."

[1] Supra, chap. iii. p. 143, vi. 367.

[2] Tom. ix. p. 139.

fathers.[1] They are two rather commonplace priests, but their white draperies are grandly disposed; and a lovely infant, bearing a mitre, and peeping archly from behind the folds of the archbishop's robe, gives relief and a charm to the picture. The "St. Francis at the foot of the Cross," seems to commemorate a remarkable passage in the life of that seraphic father,[2] when the crucified Redeemer appeared to him, in his cavern on Mount Alvernus, and sealed his palms, his feet, and his sides with the stigmata of His own wounds. Fastened by one hand to the cross, the Saviour, leaning, places the other on the shoulder of the holy man, who supports Him in his arms, and looks up into His face with ecstacy. The foot of the saint rests on a globe, probably to signify that he contemned the world and its snares, and two pretty celestial choristers flutter overhead, holding open a music-book.[3] There are two fine pictures of St. Anthony, with the infant Jesus, in one of which the Divine visitor stands, and in the other sits, on the open folio which the kneeling recluse appears to have been perusing. A similar picture represents the Blessed Virgin revealing herself to St. Felix of Cantalisi, an Italian Capuchin

"St. Francis."

"St. Anthony."

"St. Felix."

[1] Supra, p. 1036.

[2] Villegas, *Flos Sanctorum*, p. 476.

[3] Two smaller works on the same subject by Murillo, apparently sketches for this picture, existed in 1794, one in the collection of Don Pedro O'Crouley, at Cadiz, the other in that of the Marquess of Montehermoso, at Vittoria. *Museæ O'Croulianei*, p. 566.

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of singular holiness and austerity, in the sixteenth century, an event which, we are informed by the legend, took place only a few hours before his death.[1] Having embraced the infant Saviour, the good friar, upon his knees, is replacing him in the maternal arms, well-pleased and ready to depart in peace.

"St. Thomas of Villa-nueva."

The "Charity of St. Thomas of Villanueva," is, however, the pearl of the collection;[2] being more important than any of the others, as a composition, and more interesting in subject. Murillo himself esteemed it above all his works, and was wont to call it, says Palomino, "*su lienzo*,"[3] his own picture. The good Archbishop of Valencia[4] was one of the saints who found especial favour with his pencil. A picture, formerly at Seville, and probably in the Augustine convent, representing him, as a boy, dividing his clothes amongst some poor children, is in the collection of Lord Ashburton.[5] Amongst the best works of Murillo, at the Louvre,[6] is the

[1] Ribadeneira, *Fleur des Vies des Saints*, tom. i. p. 614.

[2] [Seville Museum, No. 84.]

[3] Palomino, tom. iii. p. 624.

[4] Supra, chap. vi. p. 413.

[5] Sold, in 1814 or 1815, to his lordship, then Mr. Baring, by Mr. Buchanan. *Memoirs*, vol. ii. p. 264. He likewise possesses the original sketch, purchased in 1832 from Don Julian Williams, who picked it up for a trifle in the Feria at Seville.

[6] Gal. Esp., No. 171. [Sold in 1853 for £710 (Louis-Philippe collection, Sale No. 498) to Thomas Baring, Esq., uncle of the present owner, the Earl of Northbrook.]

picture of the same worthy in sacerdotal vestments, distributing alms at a church door; and Mr. Wells[1] has another excellent work, similar in subject although somewhat different in treatment, once in a Capuchin convent at Genoa.[2] But for his friends, the Capuchins of Seville, Murillo put forth all his powers, and produced his most elaborate and most successful composition on his favourite theme. Robed in black, and wearing a white mitre, St. Thomas the Almoner stands at the door of his Cathedral, relieving the wants of a lame half-naked beggar who kneels at his feet. His pale venerable countenance, expressive of severities inflicted upon himself, and of habitual kindness and goodwill to all mankind, is not inferior in intellectual dignity and beauty to that of St. Leander, in the Cathedral; it is a face that at once inspires love and confidence, and befits the office of a shepherd and bishop of souls. A group of expectant poor surround the holy prelate; and in the foreground a lively little ragged urchin gleefully exhibits to his mother the maravedis which have fallen to his share.

[1] At Redleaf, Kent. [Sold 12th May 1848, to the Marquis of Hertford, for £2,992, 10s. Now in the collection of the late Sir Richard Wallace, Bart.]

[2] Imported in 1805 by Mr. Irvine, and bought by Mr. Wells for £1000. There were five other pictures by Murillo in this convent, sent to England at the same time, and the six together realised £4,700. Buchanan's *Memoirs*, vol. ii. p. 171.

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"Conception."

The two pictures which represent the Mystery of the Immaculate Conception are of unequal merit. In the best of the two, the Blessed Mary is pourtrayed in the bloom of girlhood, with long fair hair and blue up-gazing eyes, and standing on a throne of clouds upheld by a group of sportive cherubs, each of them a model of infantine loveliness. The other is similar in design, with the addition of the Eternal Father, who is dimly seen in the clouds above, and the evil one, who grovels beneath the feet of the Virgin, in the likeness of an ill-favoured dragon.

"Virgin of the Napkin."

The small picture which once adorned the tabernacle of the Capuchin high-altar,[1] is interesting on account of its legend, as well as of its extraordinary merits as a work of art. Representing the Virgin and infant Saviour, it is popularly known in Spain as *la Virgen de la Servilleta*, the "Virgin of the Napkin," and the size of the small square canvas lends some credibility to the story on which the name is founded. Murillo, whilst employed at the convent, had formed a friendship, it is said, with a lay-brother, the cook of the fraternity, who attended to his wants and waited on him with peculiar assiduity. At the conclusion of his labours, this Capuchin of the kitchen begged for some trifling

[1] Supra, p. 1037. [Seville Museum, No. 52.]

memorial of his pencil. The painter was willing to comply, but he had exhausted his stock of canvas.



"Never mind," said the ready cook, "take this napkin,"[1] offering him that which he had used at

[1] This story is not told either by Palomino, Ponz, or Cean Bermudez; nor is it mentioned by Cumberland, who indeed seldom gives us anything which he did not find in Palomino. It is not to be found in Udal ap Rhys, Clarke, Twiss, Swinburne, Townsend, Jacob, or Santa Cruz, all of whom treat of painting, in their travels. I have not seen it in print in any earlier book than Davies' *Life of Murillo*, p. 35, where it is related in a note in the author's usual incoherent style. The *Handbook*, p. 265,

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dinner. The good-natured artist accordingly went to work, and before evening he had converted the piece of coarse linen into a picture compared to which cloth of gold or the finest tissue of the East would be accounted as "filthy dowlas." The Virgin has a face in which thought is happily blended with maidenly innocence; and the Divine infant, with his deep earnest eyes, leans forward in her arms, struggling as it were almost out of the frame,[1] as if to welcome the saintly carpenter home from his daily toil. The picture is coloured with a brilliancy which Murillo never excelled; it glows with a golden light as if the sun were always shining on the canvas. Of all the Capuchin pictures, this alone has been engraved; and the present woodcut, intended as an illustration of the popular story, is taken from the plate, executed with considerable skill, by Blas Amettler, at Madrid.

"Angel de la Guarda."

The picture of the Guardian Angel is now in the Cathedral of Seville. Presented by the Capuchin friars to the Chapter in 1814, it was placed, in 1818, over the altar of the small chapel which

just alludes to it; and it is prettily told in the *Dublin Review*, vol. xviii. p. 461, where it is said that Murillo was in the habit of visiting the convent to enjoy spiritual converse with the monks, and that the napkin picture was painted for the infirmary. I tell the story as it was told to me at Seville by the keeper of the Museum.

[1] Ponz, tom. ix. p. 138.

bears its name.[1] St. Isidore[2] considers the doctrine that every human soul is watched over by a celestial spirit established by the warning which our Lord addressed to His disciples, "Take heed how ye offend one of these little ones, for I say unto you that in heaven their angels do always behold the face of My Father." To each man, says Dr. Alonso Cano, one angel at least is given as a protector, although, as it was revealed to S^ta^ Brigida, ten might be allowed, so far do the heavenly hosts outnumber the sons of Adam.[3] This doctrine has been beautifully illustrated by Murillo. The angel, in a rich yellow robe and purple mantle, points with his right hand to heaven, and with the other leads a lovely child, the emblem of the soul passing through the pilgrimage of this world.[4] Never

[1] J. Colon y Colon, *Sevilla Artística*, sm. 8vo, 1841, p. 41.

[2] Isidori Hispal. Episc. *Sententiarum* libri iii. emend. et illust. per Garciani Louysa, 4to, Taurini, 1593. List, cap. xii. p. 27. Matt. xviii. 10, &c., also Acts xii. 15. See also, on this subject, Martin de Roa, *Fiestas i Santos de Cordoba*, 4to, Sevilla, 1615, pp. 3, 15.

[3] *Dias de Jardin*, por el Dotor Alonso Cano y Urreta, 4to, Madrid, 1619, fol. 308, a rare and curious treatise on morals, full of marvellous stories, by a Murcian divine. Quevedo, in his "Vision of the Last Judgment," introduces the guardian angels, waiting to give an account of the manner in which they have discharged their functions. *Visions*, made English by L'Estrange, 8vo, London, 1708, p. 78. A pretty cancion, addressed to the "Angel de la Guarda," will be found amongst the *Rimas Sacras* of Lope de Vega, *Obras*, tom. xiii. p. 343.

[4] Justerian de Ayalá, *Pictor Christianus Eruditus*, p. 60. Murillo has, for once, exactly fulfilled the law of religious painting, for Ayalá's description of the orthodox guardian angel, "elegans nempe et alatus juvenis, manu altera puerulum prendens, altera eidem cœlum common-

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was an allegory more sweetly told than in this picture, which is painted with great lightness of touch. The transparent texture of the child's garment deserves remark, for diaphanous draperies, although as old as the days of Polygnotus,[1] and much affected by the early Italian and German painters, are seldom to be found in pictures of Spain. The engraving executed for the present work is the first attempt that has yet been made to make one of the gems of the Cathedral known beyond the walls of Seville.[2]

Murillo invited to Court.

Palomino has a story[3] that, about the year 1670, a picture of the Virgin of the Conception, by Murillo, being exhibited on the feast of Corpus Christi, at Madrid, was received with transports of applause by the public of that "most ancient, noble, and crowned"[4] capital. King Charles II. having seen it, expressed a desire that the author should

strans," might have been taken from this picture. A book called *Año Espiritual*, por Don Juan de Palafox y Mendoça, Obispo de Osma, 8vo, Gante, 1656, has a title-page designed by E. Quellinus and engraved by J. Pitou, in which there is a guardian angel leading a child, whom three figures, representing the world, the flesh, and the devil, are endeavouring to clutch and drag down into the flames of perdition.

[1] Plin., *Nat. Hist.*, lib. xxxv., cap. 35, vol. ix. p. 440.

[2] The plate was executed by Mr. R. C. Bell, from an excellent copy of the picture, painted by Don Salvador Gutierrez, in 1809, and now at Keir, Perthshire.

[3] Pal., tom. iii. p. 626.

[4] The formal title of Madrid. Geronimo Quintana, *Historia de Madrid*, fol. Mad. 1629; engraved title-page, and passim.



MURILLO. Printed by Wittmann Paris

EL ANGEL DE LA GUARDA

enter his service, a desire which was forthwith communicated to Murillo by his friend Don Francisco Eminente. The painter, in reply, expressed his high sense of his Majesty's favour, but excused himself from accepting of the offered employment on the plea of old age. Eminente then commissioned him to paint a picture, that he might present it to the King; but the artist requiring more time than was agreeable to the impatience of the courtier, the latter purchased one of his finished works from Don Juan Antonio del Castillo, as an offering to the Royal Gallery. The price of the picture was 2,500 reals, the subject, St. John in the desert. Perhaps this may be the pleasing representation of the boy Baptist, now in the Royal Museum at Madrid.[1] Palomino hints a doubt of the truth of the story, on the ground that the King was but nine years old in 1670, when he was supposed to have given this proof of his taste for art. But he declares that it was always said, in his own days, that Murillo had refused an invitation to Court on the score of old age; a refusal which, however, was generally ascribed to his modesty and love of retirement. Perhaps the invitation may have been given by the Queen-mother, or by Don Juan of Austria, in his love of art a true son of Philip IV.

[1] *Catálogo*, No. 50.

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Or it may have come at a later period from Charles himself, when the prince was old enough to appreciate the painter, and the painter, to plead old age to the prince.

Pictures at "Los Venerables" at Seville.

In 1678, Murillo was again employed by his friend, the Canon Justino Neve. That churchman having taken a leading part in building a new hospital for superannuated priests, known as the "Hospital de los Venerables," wisely determined to entrust three of the pictures required for its decoration to the pencil which had so gracefully embodied the legend of Sta. Maria la Blanca in the church of that name.[1] Two were placed in the chapel of the hospital; and they represented, the one, the Mystery of the Immaculate Conception, which, for beauty of colouring, Cean Bermudez preferred to all Murillo's pictures on that subject at Seville, and the other, St. Peter weeping, in which Ribera was imitated and excelled. The third adorned the refectory, and presented to the gaze of the Venerables, during their repasts, the Blessed Virgin enthroned on clouds, with her Divine Babe, who, from a basket borne by angels, bestowed bread on three aged priests. This delightful picture was, in 1787, considered by Mr. Townsend, a critic of no mean skill, as the most charming of all the works

[1] Supra, p. 1004.

of Murillo.[1] It was doubtless carried off in the baggage-waggons of Soult. In the Museum of Cadiz[2] may be seen an indifferent copy, which is sufficient to give some idea of the graces of the original, and to show that the fine wheaten loaves of Seville and Alcalá have not undergone any change in shape since the days of Murillo.

Portrait of D. Justino Neve.

As a token of gratitude and esteem, Murillo about the same time painted a full-length portrait of his friend Neve, which long hung in the same refectory to remind the Venerables of their benefactor. After various changes of place and ownership, it is now the property of Lord Lansdowne, and a worthy ornament of the drawing-room at Bowood.[3] The clear olive face of Don Justino is delicate and pleasing, and bespeaks the gentleman and the scholar; his eyes are dark and full of intelligence; and his chin and lip are clothed with a small beard and slight moustachios. As old Alonso de Herrera, the St. Leander of the Cathedral,[4] is a

[1] *Journey through Spain in* 1786 *and* 1787, by the Rev. Joseph Townsend, 3 vols. 8vo, 1791, vol. iii. p. 297.

[2] Supra, chap. i. p. 67.

[3] Buchanan's *Memoirs*, vol. ii. p. 193, erroneously call Neve, Faustino Nivez. The picture was sold in 1804, at M. de la Hunte's sale, for 1,000 guineas, to Mr. Watson Taylor, at whose sale it came into the hands of Lord Lansdowne. Mrs. Jameson, *Private Picture Galleries*, p. 305. M. Quilliet, who seems to have seen the picture in Spain, says of it, "Dans le voyage que je fis avec M. Lebrun, il me chargea d'offrir pour ce seul morceau 20,000 fr.; on me refusa net." *Dictionnaire des Peintres Espagnols*, p. 100, note.

[4] Supra, p. 1000.

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model of the holy and somewhat superannuated prelate, so is Neve a model of the decorous, benevolent, and active priest in the full vigour of life. He is seated on a red velvet chair, and wears a black cassock; on his breast hangs a gold medal, and in his hand there is a small breviary, between the gilt leaves of which he has inserted a finger, by way of mark. Near him is a table on which stands a small timepiece. His armorial bearings are sculptured on the side of the stone portal behind him; and at his feet reposes a little liver-and-white spaniel with a scarlet collar, of that sleek rotund form which befits the pet of a prebendary. The whole picture is finished with perfect clearness and care; Murillo having evidently put forth all his skill in pourtraying his well-looking friend and patron. The dog is so true to canine nature, that, according to Palomino, living dogs have been known to snarl and bark as they approached it.[1]

Pictures at the Augustine convent.

About the same time, Pedro de Medina, being engaged in repairing and re-gilding the high-altar of the conventual church of the Augustines, induced those friars to adorn it with pictures by his friend Murillo. These were chiefly taken from the life of the glorious doctor, their tutelar saint; and two of them are now in the Museum of Seville. In one, the

[1] Palomino, tom. iii. p. 625.

Virgin and Infant Saviour appear to the Bishop of Hippo, and in the other he is represented sitting alone writing. Another of the series[1] seems to have got into the Louvre. It is founded on the story, that the good prelate, walking on the sea-shore, came upon a child who was endeavouring to fill a hole in the sand with water which he brought in a shell from the sea. To the bishop's inquiry as to what he wanted to do, the child replied, that he intended to remove into that hole all the water of the ocean. "It is impossible," said the divine. "Not more impossible," retorted the little one, "than for you to explain the mystery of the Holy Trinity, upon which you are at this moment meditating."[2]

This picture is not one of Murillo's most successful works; there is much dignity and good painting in the head of Augustine, but the figure is too short. Beside these passages from the life of the glorious doctor, the convent possessed, as specimens of the skill of Murillo, two alms-giving

[1] [Curtis (*Velazquez and Murillo*) M. No. 260, p. 219, says the author is probably mistaken in supposing that this picture was painted for the Augustine Convent.]

[2] Gal. Esp., No. 169. I am sorry to have no better authority to offer for my legend than the notice in the catalogue, having searched Villegas and Ribadeneira in vain. It was probably told to the Baron Taylor at Seville by the monks or other parties who sold him the picture. [Sold at the Louis-Philippe sale, No. 246, for £680. Now in the collection of Joseph T. Mills, Esq., Rugby, Warwickshire.]

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scenes, already noticed,[1] from the history of his favourite St. Thomas of Villanueva.

Last work of Murillo.

The last work undertaken by Murillo was a large picture of the espousals of St. Catherine, as an altar-piece for the church of the Capuchin friars at Cadiz.[2] For this, and four smaller paintings to fill up the retablo, the price stipulated between the friars and the artist was 900 crowns. He commenced the "St. Catherine," and nearly finished the figures of the Virgin, the Infant Saviour, and the lovely mystical bride. Mounting a scaffolding one day to proceed with the higher parts of the picture, he stumbled so violently as to cause a rupture in the intestines; an injury which his modesty, says Palomino,[3] would not permit him to reveal, and of which he never recovered. The fatal picture, with its glory and hovering angels added by Meneses Osorio, and its principal group remaining as it was left by the master-hand, may still be seen over the high-altar in the chapel of the Capuchin convent, now an hospital, at Cadiz. There too, according to tradition, the accident befell Murillo, and thence he returned to Seville to die.[4]

[1] Supra, p. 1042.

[2] [An etching of this picture, by E. Saint Raymond, which he went from Paris to Cadiz expressly to make, is given at p. 221 of *Velazquez and Murillo*, by Curtis.]

[3] Palomino, tom. iii. p. 626.

[4] Palomino does not say where the misfortune happened, nor does Ponz,

Death.

Finding himself growing worse, the great painter sent for his notary, Juan Antonio Guerrero, and with his assistance drew up his will; but the last sands of life fled so rapidly that he was unable to reply to the lawyer's formal question as to the existence of any previous testament, or even to sign that which had just been made. At six o'clock on the evening of the same day, the 3rd of April 1682, he expired, in the presence of his second son Gaspar Estevan Murillo, then a boy, and in the arms of his tried friend Don Justino Neve, and his scholar Pedro Nuñez de Villavicencio.

Funeral.

Over an altar in the church of S^ta^ Cruz, Murillo's parish church, hung the famous picture of the "Descent from the Cross," by the old Flemish master, Pedro Campaña.[1] This picture he had always held in high admiration, and before it he was wont to perform his devotions. As he lingered, day after

tom. xvii. p. 339, nor Cean Bermudez. Santa Cruz, *Viage*, tom. xiii. p. 206, however, asserts that the picture was painted at Cadiz, and the *Handbook*, p. 211, concurs in that opinion, which is unquestionably sanctioned by tradition. But I think that probability is against it. If Palomino's story be true, Murillo, thinking his injuries trifling, would most likely have remained at Cadiz, if he were there at all, in hopes of recovery, till surprised by death, which, Cean Bermudez informs us, was very sudden. The land journey to Seville could not have been undertaken by a man so afflicted, and a voyage up the Guadalquivir, in those non-steaming days, was very tedious. Therefore, as he probably died, and certainly was buried, at Seville, it seems to me that the false step which caused his death must have been taken in his own studio in that city.

[1] Supra, chap. iii. p. 139.

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day, to gaze upon it, he would reply to the questions of the sacristan or others, "I am waiting till those men have brought the body of Our Blessed Lord down the ladder."[1] Beneath this favourite picture, and in its chapel, in fulfilment of his own wish, his body was laid, the day after his decease. His funeral was celebrated with great pomp, the bier being borne, says Joachim Sandrart, by two marquesses and four knights,[2] and attended by a great concourse of people of all ranks, who admired and esteemed the great painter. By his own desire, his grave was covered with a stone slab, on which was carved his name, a skeleton, and these two words,

Tomb.

VIVE MORITVRVS.[3]

In the Vandal reign of Soult at Seville, the French pillaged this church and pulled it down, as they had before razed the church of San Juan at Madrid, which covered the ashes of Velazquez.[4] Its site is now occupied by a weed-covered mound of rubbish.[5] Between 1820 and 1823 the corporation

[1] Ponz, tom. ix. p. 82.

[2] Joachimi Sandrart, a Stockau, *Academia nobilissimæ Artis pictoriæ*, fol., Norimberg, 1683, p. 397. I doubt, however, whether Honthorst's pupil be a trustworthy authority, for he informs us that Murillo spent some years in America and also at Rome.

[3] Ponz, tom. ix. p. 83.

[4] Supra, chap. ix. p. 794.

[5] It is now a little plaza, planted with acacias, and provided with seats. On a wall at one side is a tablet in honour of Murillo.

of Seville caused a search to be made for the painter's grave. After digging through the rubbish a vault filled with bones was reached; but no tombstone or other identifying mark being found, it was again closed, and the earth replaced.[1]

Wife.

Doña Beatriz de Cabrera, wife of Murillo, died before her husband. No authentic account of this lady remains to us, nor is any portrait of her known to exist.[2]

Children.

By her the painter left two sons, Gabriel Estevan, who was in the Indies when his father died, and Gaspar Estevan, in priest's orders, and a daughter, Francisca.

Sister.

A sister of Murillo, named Teresa,[3] was married to an hidalgo of Burgos, Don Joseph de Veitia Linage, head of the house of Veitia, knight of Santiago, and judge of the royal tribunal of the colonies, a man of taste and letters, a lover of the arts, and author of an esteemed work on colonial affairs.[4] Called after his marriage to Madrid,

[1] For this information I am indebted to Don J. M. Escazena.

[2] Supra, p. 998. Mr. Davies, *Life of Murillo*, p. lxxxvii., says he brought to England portraits of Murillo and his wife, and also a miniature of the latter holding a pink in her hand. He likewise mentions (p. 100, note) a portrait of their daughter, Francisca, "tearing off her variegated dress previous to taking the veil," painted by her father, and existing in England.

[3] Palomino, tom. iii. p. 626, calls her *Tomasa Josepha*.

[4] *Norte de la Contratacion de las Indias occidentales, dirigido al exc^mo señor D. Gaspar de Bracamonte y Guzman, Conde de Peñaranda, &c. Presidente antes del Consejo supremo de las Indias*, por D. Joseph de Veitia Linage, Cav^o de la orden de Santiago, Señor de la casa de Veitia, del consejo de su Magestad, su Tesorero, Juez official de la Real

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to fill the post of secretary of the council for the affairs of New Spain, this gentleman so distinguished himself by his talent for business, that he was appointed chief secretary of state, on the death of Eguya, in 1682.[1] His interest at court enabled him

Gaspar Murillo.

to obtain for Gaspar Murillo, during the life of the painter, a benefice at Carmona, and afterwards, before the youth was fourteen, a canonry at Seville, of which he took possession on the 1st of October 1685. Not having taken the oath of adherence to the true faith within the required time, this juvenile dignitary was fined one year's fruits of his stall, amounting to 8,000 reals, which sum was spent in repairing the monument of the Holy Week. Being a lover of the arts, he became a tolerable painter, imitating the style of his father; and he died at Seville, on the 2nd of May 1709. Nothing appears to be known of the life and fortunes of Gabriel, his brother. Palomino asserts that the father's interest obtained for this son a benefice worth 3,000 ducats,[2] but neglects to state whether he took orders, or on which side of the Atlantic his preferment was

Audiencia de la Casa de la Contratacion de las Indias; fol., Sevilla, 1672, with 17 preliminary leaves, including engraved and printed titles, pp. 264, and 36 leaves of index, &c. The engraved title, curious in design, is by M. de Orozco. The work, being a rarity, ought to be secured, whenever met with, by collectors.

[1] N. Antonio, *Bibliotheca Hispana Nova*, 2 tom. fol. Madrid, 1773, tom. i. p. 822.

[2] Palomino, tom. iii. p. 627 He calls him *Joseph*.

Francisca Murillo.

situated. The painter's daughter Francisca seems to have been older than the Canon Gaspar. She relinquished her claim to inherit from her father, in 1676, on becoming a Dominican nun in the fine convent of the Mother of God.[1]

Fortune and will and inventory of effects.

Murillo, although the author of so many great works, says Palomino, left only one hundred reals in money, besides seventy crowns which were found in a desk.[2] He certainly did not die rich; and although he received prices which were at the time respectable, Marshal Soult, the well-known French dealer, has doubtless frequently pocketed, by the sale of a single stolen picture, a sum larger than the whole gains of the artist's laborious life.[3] But his testament and inventory of effects, printed below,[4]

[1] The nunnery of Madre de Dios was built by Isabella the Catholic, and enlarged by Archbishop de Deza. In 1669 Sta. Rosa was there pleased to cure sister Sebastiana de Neve y Chaves of apoplexy, a miracle of which an account was printed. Ortiz de Zuñiga, *Annales*, p. 736. This favoured nun may have been sister or cousin to Murillo's friend, the Canon Neve; see p. 1064, note 1.

[2] Palomino, tom. iii. p. 626.

[3] Compare pp. 1019 and 1029, note 2. The gains of the robber, compared with those of the painter, have too frequently been in the ratio of pounds sterling to Spanish reals, or 240 to 2.35.

[4] For the following important documents, I am indebted to the kindness of Mr. Ford. They are now printed, for the first time, from a transcript made by him at Seville in 1832, from copies in the possession of Don Joaquin Cortes, President of the Academy, which I have had the advantage of collating with another made by Don J. M. Escazena, an eminent painter of Seville. The first is the will itself; the second, or *Diligencia*, is the history of the making of it, and of the testator's death; and the third, the inventory of effects.

✠ En el nombre de Dios, amen: Sepan quantos esta carta de testa-

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inform us that he died possessed of several houses in the parish of La Magdalena, besides his wife's olive-farm at Pilas, of some money, plate, and furniture, and of a number of pictures, some finished and others in progress. The will begins with a

mento vieren como yo Bartolomé Murillo, maestro del arte de la Pintura, vecino de esta ciudad de Sevilla, en la collacion de S^ta^ Cruz, estando enfermo del cuerpo y sano de la voluntad y en todo mi acuerdo juicio y entendimiento natural, cumplida y buena memoria, tal qual Dios nuestro Señor ha sido servido de darme, y creyendo como firme y verdaderamente creo en el divino misterio de la Santisima Trinidad, Padre Hijo y Espiritu Santo, tres personas, realmente distintas y un solo Dios verdadero, y en todo lo demas que tiene, cree y confiesa la santa madre Iglesia Catolica Romana, como Christiano deseando salvarme, y quiriendo estar prevenido por lo que Dios nuestro Señor fuere servido de disponer y poniendo como pongo por mi intercesora á la siempre Virgen Maria Señora nuestra, concebida sin mancha ni deuda de pecado original desde el primer instante de su ser, otorgo, hago y ordeno mi testamento en la forma y manera siguiente.

Primeramente offrezco y encomiendo mi anima á Dios nuestro Señor que la hizo crió y redemió con el precio infinito de su sangre á quien humildemente le suplico la perdone, y lleve á el descanso de su gloria y quando su divina magestad fuere servido de llevarme de esta presente vida, mando que mi cuerpo sea sepultado en la dicha mi parroquia, y el dia de mi entierro siendo hora y sino otro siguiente, se diga por mi alma la misa de requiem cantada que es costumbre, y la forma y disposicion de mi entierro remito á el parecer de mis albaceas. Item, mando se digan por mi anima quatro cientas misas rezadas, la quarta parte de ellas en la dicha mi parroquia por la que le pertenece, y ciento en el convento de Nuestra Señora de la Merced, casa grande de esta ciudad y las demas en los conventos y partes que pareciere á mis albaceas, y se pague la limosna que es costumbre. Item, mando á las mandas forzosas y acostumbradas y casa santa de Jerusalem á cada parte ocho reales. Item declaro que yo fui albacea de Doña Maria de Murillo mi prima, viuda de Don Francisco Terron y paran en mi poder por bienes de la suso dicha, dos candaleros de plata, dos cucharras, quatro tenedores y seis hicaras guarnecidas de plata cuyos bienes sabe y reconosce Don Gaspar Esteban Murillo mi hijo, clerigo de menores ordenes, cuyos bienes quiero y es mi voluntad, mis albaceas los vendan y su procedido se diga de missas por el anima de la dicha Doña Maria de Murillo, la mitad en el convento del

profession of the testator's adherence to the faith of the Roman Catholic Church, and it orders that his body shall be buried in the church of S^ta^ Cruz, with the usual chanted requiem, and that four hundred masses shall be said for his soul, one-fourth in that

Señor San Antonio de la orden del seraphico padre San Francisco de esta ciudad, y la otra mitad en el dicho convento de Nuestra Señora de la Merced, casa grande de esta ciudad. Item declaro que en mi poder paran cinquenta ducados de vellon, por via de deposito, los mismos que dejó y legó la dicha Doña Mariá de Murillo, mi prima, para que tomase estado, Manuela Romero natural de la villa de Bollullos, cuya cantidad para en mi poder, para efecto de que la suso dicha tome estado, declarolo asi, para que conste. Item mando á Ana Maria de Salcedo, muger de Geronimo Bravo, que asistió en mi casa, cinquenta reales de vellon los quales se le entreguen luego que yo fallesca. Item declaro que me debe Andres de Campo escribano de la villa de Pilas dos mil reales de vellon procedidos de arrendimiento de quatro años de unos olivares, á precio de quinientos reales cada año, a cuya cuenta, me ha dado diez arrobas de aceite á precio de diez y ocho reales cada una, mando se cobre lo demas que se me resta debiendo. Item declaro que me deben del arrendimiento de unas casas que tengo en La Magdalena la renta de seis meses á razon de ocho ducados cada uno de renta del año pasado, cuya escritura pasó ante Pedro de Galves escribano publico, de que fue fiador de á quien arrendé las dichas casas de que no me acuerdo de su nombre Antonio Novela de esta ciudad, mando se cobren. Item declaro que yo estoy haciendo un lienzo grande para el convento de los Capuchinos de Cadiz y otros quatro lienzos pequeños y todos ellos los tengo ajustados en novecientos pesos y á cuenta de ellos he recibido trescientos y cinquenta pesos, declarolo para que conste. Item declaro que debo a Nicolas Olnasur (in Mr. Ford's copy Osnasur) cien pesos de á ocho reales de plata cada uno que me dió y entregó el año pasado de mil seis cientos y ochenta y uno, y yo le he dado, y entregado dos lienzos pequeños que valen treinta pesos cada uno, que montan sesenta, con que rebajado esta cantidad, quedo deudor á el suso dicho de quarenta pesos, mando se los paguen. Item declaro que Diego del Campo me mandó hacer un lienzo de la devocion de Santa Catalina martir, y se concertó en treinta y dos pesos, los que el suso dicho me ha dado y pagado, por lo qual mis albaceas den y entreguen al suso dicho el dicho lienzo acabado y perfecionado. Item declaro que un texedor, de cuyo nombre no me acuerdo, que vive en la alameda, me mandó hacer un lienzo de medio cuerpo de nuestra Señora que está en bosquejo,

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church, one-fourth in the convent church of Mercy, and the rest where his executors may appoint. It likewise mentions that the Capuchins of Cadiz had already paid 350 crowns on account for his last work, and provides for the payment of a few small

que todavia no esta concertado y me ha dado a cuenta, nueve varas de razo, mando que por defecto de no entregarle el dicho lienzo se le pague el monte de dichas nueve varas de razo. Item declaro que habra cosa de treinta y quatro ó treinta seis años que casé con Doña Beatrix de Cabrera Sotomayor, mi mnger difunta y la suso dicha traxo á mi poder la cantidad que parecerá por la escritura de dote que pasó en uno de los oficios publicos que entonces estaban en la plaza de San Francisco y yo no truxe á el dicho matrimonio bienes ni hacienda ninguna, declarolo asi para que conste. Item declaro que Doña Francisca Murillo mi hija, monja profesa en el convento de monjas de Madre de Dios de esta ciudad, la qual á el tiempo de su profesion, renunció en mi su legitima, como en la escritura de renuncia consta que pasó antes el dicho Pedro de Galves siete ú ocho años poco mas o menos, declarolo para que conste. Item para pagar y cumplir este mi testamento, y lo en el contenido, dejo y nombro por mis albaceas testamentarios á el señor Don Justino de Neve y Yevenes, prebendado de esta santa Iglesia y á Don Pedro de Villavicencio caballero del orden del señor San Juan, y á el dicho Don Gaspar Estevan Murillo mi hijo á los quales y á cada uno in solidum doy todo mi poder cumplido y facultad bastante para recibir y cobrar todos mis bienes y hacienda y venderlos y rematarlos en almoneda publica ó fuera de ella, y de su procedido cumplir y executar este mi testamento, usando de dicho cargo, aunque sea pasado el termino del derecho y mucho mas, y pagado y cumplido este mi testamento y todo lo en el contenido, el remanente que quedare de todos mis bienes muebles raises y semovientes, deudas, derechos y acciones y otras cosas que me toquen y pertenescan á el tiempo de mi fallecimiento, dejo, instituyo y nombro por mis unicos y universales herederos en todos ellos á Don Gabriel Murillo ausente en los reynos de las Indias y á el dicho Don Gaspar Estevan Murillo.

DILIGENCIA.—En la ciudad de Sevilla en tres dias del mes de Avril de mil seiscientos y ochenta y dos años, serian como las cinco de la tarde con poca diferencia que se me llamó para hacer el testamento de Bartolomé Murillo, Maestro pintor, vecino de esta ciudad y estando lo haciendo hasta poner la clausula de herederos que es el que esta escrito antecedente y preguntandole por el nombre del dicho Don Gaspar Estevan Murillo su hijo y dicho y pronunciado el dicho su nombre, con el otro

debts and for the delivery of certain pictures. Some trifling articles of plate, inherited from his cousin Maria de Murillo, are directed to be sold, to pay for masses for the benefit of that lady's soul, and a sum of fifty reals is left to Anna Maria de Salcedo, his

primero su hijo, reconocí se moria, por causa de haberle preguntado en orden á si habia otorgado ó no otros testamentos para que quedasen revocados como se hace en los testamentos y no me respondió a éllo, con que á breve rato expiró, y para que conste lo pongo por diligencia, estando presente á el dicho testamento Don Bartolomé Garcia Bracho de Barreda, presbitero vecino de esta ciudad en la collacion de San Lorenzo y Don Juan Caballero, cura de la iglesia de Santa Cruz, Geronimo Treviño maestro pintor, vecino de esta ciudad en la collacion de San Esteban, (in Mr. Ford's copy Santa Cruz) y Pedro Belloso vecino y escribano de Sevilla que lo firmaron. Don Bartolomé Garcia Bracho de Barreda,—Juan Caballero,—Geronimo Treviño,—Pedro Belloso escribano de Sevilla,—Juan Antonio Guerrero escribano publico de Sevilla.

Consiguiente á la disposicion testamentaria precedente, por Don Gaspar Estevan de Murillo se presentó peticion ante el señor Teniente de Asistente de esta ciudad, Don Policarpo de Miranda y Quiñones, solicitando se le reciviese informacion de testigos y se declarase dicho testamento por nuncupativo, cuya justificacion fue admitida y dada por tres testigos, recayó providencia de dicho señor juez á la presencia de dicho Don Juan Antonio Guerrero para la que declaró por testamento las diligencias precedentes, interponiendo la autoridad y decreto judicial de su oficio, cuya providencia fue dictada en quatro de Avril de mil seiscientos y ochenta y dos años.

El testamento que va copiado y las diligencias judiciales que se hallan á su continuacion en que recayó providencia para declarar por testamento el que vá citado, obran ante el dicho escribano Don Juan Antonio Guerrero en la escribania publica no. 3, que hoy usa Don Manuel Rodriguez Quesada en el año 1832.

INVENTARIO.—En la ciudad de Sevilla en quatro dias del mes de Abril de mil seiscientos ochenta y dos años, estando en las casas de la morada que fueron de Bartolomé Murillo, que son en esta ciudad en la collacion de Santa Cruz, ante mi Juan Antonio Guerrero escribano publico del numero de esta dicha ciudad y testigos, pareciaron el señor Don Justino de Neve y Yevenes, prebendado de la santa iglesia de esta ciudad y Don Pedro de Villavicencio caballero del habito de señor San Juan y Don Gaspar Estevan Murillo, vecinos de esta ciudad, albaceas testamentarios

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servant. His two sons are the residuary legatees, and the Canon Neve,[1] and Nuñez de Villavicencio, the executors.

House.

According to the tradition of Seville, the great painter lived and laboured for some years in the Calle de las Tiendas, a street in his native parish of La Magdalena. The latter part of his life was spent in the parish of S^ta^ Cruz, near the church, in a house, now No. 3, in the Calle de Barrabas, conspicuous by its bold bay-window towards the street, and close to the city wall. Over the *reja*, or gate of

del dicho Bartolomé Murillo, nombrados por tales en el testamento que el suso dicho hizo ante el presente escribano publico, en este presente año y dixeron que por su fin y muerte habian quedado diferentes bienes de los quales querian hacer inventario solemne de ellos y lo hicieron de los bienes siguientes. Primeramente un escritorio de Salamanca con su pie grande como escaparate. Item un bufete de dos varas menos quarta de largo, de caoba, con su herrage. Item otro bufete de caoba de vara y media de largo con su herrage. Item tres lienzos de dos varas poco menos de largo con sus molduras doradas, uno de arquitectura y otros de historia de la sagrada escritura, y todos los tres son copias. Item un quadro de tres quartas de largo con su moldura dorada, copia de la cabeza de San Juan Bautista y dos fruteros de á media vara de largo sin (in Mr. Ford's copy con sus) molduras, y por ahora se suspendió el dicho inventario para seguirloy proseguirlo como y quando les convenga y lo firmaron de sus nombres en este registro á los quales yo el presente escribano publico doy fé, conosco; siendo presente por testigos Pedro Belloso y Francisco Martin Roldan escribanos de Sevilla,—Don Justino de Neve,—Frey Don Pedro Nuñez de Villavicencio,—Gaspar Estevan de Murillo,—Pedro Belloso escribano de Sevilla,—Juan Antonio Guerrero, escribano publico de Sevilla.

[1] He is called, in Mr. Ford's copy of the will, Neve y *Chaves*, while Cean Bermudez (*Carta*, p. 62, and elsewhere) calls him Neve y *Yevenes*. Both may have been family names, see p. 1059, note 1. A letter written by the Canon to the Marquess de Paradas, on the death of Miguel Mañara (p. 1014, note 2), and printed in Cardenas's memoirs of that worthy, p. 164, is signed Justino de *Neve* only.

iron trellis-work, leading from the vestibule into the court, the present owner and tenant of the mansion, the tasteful Don Manuel Cepero, Dean of Seville, has placed a marble tablet, bearing this inscription,

EN ESTA CASA
MURIÓ B. E.
MURILLO.

Around three sides of the court there is the usual Sevillian arcade, supported on white marble pillars, above which the walls are painted in imitation of red and yellow brick-work; and in the centre, a small marble fountain plays from a star-shaped basin of glazed tiles, amongst pots of flowering shrubs. Murillo's studio, now forming part of the Dean's picture-gallery, is on the upper floor; its windows command a pleasant prospect beyond the Moorish wall. Looking over a grove of orange trees, you see, to the right, the long florid façade of the royal tobacco factory, built after Murillo's time,[1] and in front, a wide expanse of rich corn land, broken with olive groves and ancient convents, and stretching away to the uplands around Alcalá. The back of the house, represented in the woodcut,[2] looks on a pretty garden,

[1] Begun in 1725, and finished in 1757. *Los Arquitectos*, tom. iv. p. 108.

[2] From a sketch which I made on the spot in 1845, by the kind permission of Dean Cepero.

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planted with citrons and cypresses, and closed by a fountain built of rock-work, and a wall on which are four faded frescoes of fauns and musical mermaids, ascribed sometimes to the pencil of Murillo himself,[1] and sometimes to that of Vargas.[2]



Portraits of Murillo.

Amongst the finished pictures bequeathed by Murillo to his sons, there was a portrait of himself in his youthful days, supposed by Cean Bermudez to be the picture which afterwards came into the possession of Don Bernardo Iriarte. It is probably identical with that which, sold by Don Julian Williams to the King of the French, is now one

[1] *Noticia de Sevilla*, 1842, p. 52.
[2] *Handbook* [1845], p. 260 [3d edition, 1855, p. 188].

of the gems of the Louvre,[1] and has been engraved, for the third time,[2] for the present work. According to a whimsical fashion of the time, it affects to be painted on a stone slab, carelessly placed upon a block, along the edge of which a later hand has inscribed the name of the painter, and dates of his birth and death. Although wanting in the beauty of feature and the high-bred air which distinguished Velazquez, the countenance of Murillo is not unworthy of his genius; the lips betoken firmness, and above the keen intelligent eyes there rises a broad intellectual brow. At a later period of his life, and at the request of his children, he painted another portrait[3] of himself, which was very finely engraved at Brussels in 1682, by Richard Collin,[4] at the ex-

[1] Gal. Esp., No. 183. [Sold at the Louis-Philippe sale, 1853, and subsequently in the collection of Baron Sulliere, Paris (Curtis, M. No. 465, p. 295).]

[2] It has been engraved at Paris by Blanchard and Sichling. An excellent copy of this portrait, executed at Seville by Sir David Wilkie, and now hardly inferior in interest and value to the original, is in the collection of the Earl of Leven, at Melville House, Fifeshire.

[3] This picture seems to be the one in the collection of Earl Spencer at Althorp, exhibited in Manchester in 1857. [Ancient Masters, No. 640.]

[4] This rare print, which is 14 inches high by 9¼ wide, is signed "*Richard Collin, Calcographus Regis, sculpsit, Bruxellæ, an.* 1682." A pedestal beneath the figure bears this inscription:—"Bartholomeus Morillus, Hispalensis se ipsum dipingens, pro filiorum votis ac precibus explendis. Nicolaus Omazurinus Antuerpiensis tanti viri simulacrum in amicitiæ symbolon in æs incidi mandavit, anno 1682." The portrait is in frame, and leaning against a sort of stone niche. I have never seen but one proof, the fine one in the collection of [the late] Don Valentin Carderera at Madrid. In Murillo's testament, where mention is made of this Flemish friend (p. 1061, note), it will be observed that the name is written *Osnasur*.

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pense of a certain Nicolas Omazurino, a gentleman who enjoyed the artist's friendship, and who, with his wife, Isabel Malcampo, had been pourtrayed by him in 1672. From this plate the head of Murillo, engraved in 1683 in Sandrart's book,[1] was taken; and that head so closely resembles a bust-portrait formerly in the Aguado collection, that the latter portrait was probably either the original from which Collin worked, or a copy of it. It represents Murillo as a somewhat careworn man, of middle age, with a falling collar, edged with lace, round his neck; and it has been engraved.[2] There is still another portrait of the painter, three-quarters length, which appears to be a repetition, on a larger canvas, of that in the Louvre: in his left hand he holds a drawing of a seated naked figure, and his right a crayon-holder; and it is known in Spain by the indifferent engraving of Alegre and Carmona,[3] which perhaps is all that remains of the picture. At Florence, the gallery of Cardinal Leopold de Medicis, although it boasts two portraits of Velazquez,[4] wants that of Murillo.

Character.

All that is known of the personal history of Murillo tends to the advantage of his fame. Gifted

[1] Sandrart, *Academia nobilissimæ Artis pictoriæ*, plate facing p. 392.
[2] In Paris, by Calamatta, in the *Galerie Aguado*.
[3] In the *Españoles Ilustres*.
[4] *Galerie Impériale et Royale de Florence*, sm. 8vo, Flor. 1837, p. 127.

with much energy and determination of mind, and great powers of application, he obtained by his amiable and attractive manners a considerable influence with his fellow-men. His character bears so close a resemblance to that of Velazquez, that the great court-painter may have been his model, both as a man and as an artist. Discreet and conciliating towards friends and rivals, both of these celebrated sons of Seville seem to have been free from that proneness to boasting and self-glorification, the besetting vice of Alonso Cano, and one generally inherent in the Oriental blood of Andalusia. The early history of the Sevillian Academy[1] affords evidence of the good sense of Murillo, and of the moderation of his temper. Cean Bermudez records a happy reply made by him to his fellow-painter Valdés Leal, a man too arrogant, he was accustomed to say, to admit of rivalry. This haughty antagonist having one day condescended to ask Murillo's opinion of a work which he had just finished, and of which the principal feature was a rotting corpse, the painter—who had probably not yet given an opening for a retort by painting the Tiñoso[2]—replied, "Compadre,[3] it is a picture which cannot be looked at without holding one's nose." Cean Bermudez was doubtless repeating

[1] Supra, p. 1008. [2] Ibid. p. 1026. [3] *Compère*, gossip.

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the tradition of Seville, when he relates that the scholars of Murillo found him in all things the opposite of the testy Herrera; a gentle and painstaking master, and in after-life a generous and fatherly friend. One of them attended him in his last moments, and Meneses Osorio, Marquez Joya, Antolinez, and others of less distinction, lamented his death as if they had been his children. The friend of good Miguel Mañara, and the votary of the holy Almoner of Valencia, he practised the charity which his pencil preached; and his funeral was hallowed by the prayers and tears of the poor who had partaken of his bounties. His story justifies the hortatory motto graven on his tomb;[1] he had lived as one about to die.

Fame.

Like Velazquez, Murillo enjoyed a high contemporary reputation. The invitation to court was not the most signal homage paid to his genius. He had the pleasure of reading his own praises in the "Memorial of the Festivals held at Seville on the Canonisation of St. Ferdinand," one of the most beautiful books of Spanish local history.[2] In that work Don Fernando de la Torre Farfan proclaims the renown of Murillo's name, and the "learning"

[1] Supra, p. 1056.

[2] Ibid. p. 1003, note. I am informed by Mr. Ford, who possesses a matchless copy of this rare volume, with impressions of the plates selected from five different copies, that the work was printed at the expense of the Chapter of Seville for presents.

of his pencil; he asserts that he was a "better Titian," and that Apelles might have been proud to be called the Grecian Murillo;[1] and he remarks of one of his beautiful delineations of the Immaculate Conception, "that those who did not know that it had been painted by the great artist of Seville, would suppose that it had had its birth in heaven."[2] Murillo was probably better known abroad than any other Spanish painter, except Ribera and Velazquez. His portrait was, as we have seen,[3] finely engraved in Flanders the very year of his death, and the year following his name was chronicled, with high honour, and his life written with great inaccuracy, in the ponderous Latin folio of the German Sandrart,[4] who does not deign to notice any other Spaniard. Eleven years later, in 1693, one of his genial pictures of vulgar life was sold at Whitehall for a sum which surprised the oak-loving squire of Wotton.[5] His pencil was not unknown in the churches and palaces of Italy, or in the conventual shrines of the Netherlands.[6]

[1] Molière speaks still more handsomely of his own painter friend in his "Gloire du Val-de-Grace," *Œuvres*, 6 tom. Paris, 1824, tom. vi. p. 451, where he talks of

"Jules, Annibal, Raphael, Michel-Ange,
Les *Mignards* de leur siècle."

[2] *Fiestas de Sevilla*, pp. 164, 202, 233, 325.

[3] Supra, p. 1067. [4] Ibid. p. 1056. [5] Ibid. chap. i. p. 55.

[6] In the *Art Union*, June 1841, vol. iii. p. 109, there is a pleasant

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Style.

Among the ecclesiastical painters of Spain Murillo holds the same unapproached pre-eminence that is held by Velazquez amongst the painters of the Spanish court. In variety of power and in mastery of all branches of his art, the one excels Roelas, Herrera, and Zurbaran, as much as the other excels El Mudo, El Greco, and Pereda. French rapine and the dissolution of the convents having dispersed over Europe a greater number of the masterpieces of Murillo, have given him perhaps a higher place in public estimation. All the peculiar beauties of the school of Andalusia, says Cean Bermudez, its happy use of red and brown tints, the local colours of the region, its skill in the management of drapery, its distant prospects of bare sierras and smiling vales, its clouds light and diaphanous as in nature, its flowers and transparent waters, and its harmonious depth and richness of tone,[1] are to be found in full

anecdote of an altar-piece by Murillo, turned to excellent account by a society of Flemish friars. A bold Briton "came, saw, and conquered" this picture, for a considerable sum, and by the desire of the vendors affixed his seal and signature to the back of the canvas. In due time it followed him to England and became the pride of his collection. But passing through Belgium some years afterwards, the purchaser turned aside to visit his friends the monks, when he was surprised to find his acquisition, smiling in all its original brightness, on the wall where he had first been smitten by its charms. The truth was that the good fathers always kept under the original canvas an excellent copy, which they sold, in the manner above related, to any rash collector whom providence directed to their cloisters. Would that Marshal Soult had had to do with brethren of this knowing order!

[1] *Carta*, p. 123.

perfection in the works of Murillo. As a religious painter he ranks second only to the greatest masters of Italy. In ideal grace of thought and in force and perfection of style he yields, as all later artists must yield, to that constellation of genius of which Rafael was the principal star. But his pencil was endowed with a power of touching religious sympathies, and awakening tender emotions, which belonged to none of the Italian painters of the seventeenth century. Some of them doubtless display a more accurate knowledge of the rules, but none have so efficiently fulfilled the purposes, of art. He did not, because he could not, follow the track of the great old masters; but he pressed forward in the true spirit towards the mark of their high calling. The genius of ancient art, all that is comprehended by artists under the name of the antique, was to him "a spring shut up and a fountain sealed." He had left Madrid long before Velazquez had brought his collection of casts and marbles to the Alcazar. All his knowledge of Pagan art must have been gleaned in the Alcalá gallery, or, at second hand, from Italian pictures. Athenian sculpture of the age of Pericles therefore had, directly at least, no more to do with the formation of his taste, than the Mexican painting of the age of Montezuma. All his ideas were of home growth; his mode of expression was purely national and Spanish;

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his model, nature as it existed in and around Seville.

Favourite subject; The Immaculate Conception.

The Mystery of the Immaculate Conception is one of his most frequent and favourite subjects. His treatment of this delightful theme being unrivalled in poetic grace and feeling, he has sometimes been called, by pre-eminence, the painter of the Conception.[1] The spotless purity of the Blessed Virgin, the opinion that she came into the world sinless as her own Divine offspring, has long been the darling dogma of the Spanish Church. Its slender foundation of ancient authority is admitted, while excused, by Villegas, on the ground that had it been made manifest at an earlier time, men might have fallen into the error of worshipping the Virgin as an actual goddess.[2] In fact, it remained an open question, whereon belief and speculation were free, until 1617, when the importunities of the Church and crown of Spain drew from Paul V. a bull which forbade the teaching or preaching of the contrary opinion. On the publication of this bull, Seville flew into a frenzy of religious joy. Archbishop de Castro performed a magnificent service in the Cathedral, and amidst the thunder of the organs and the choir, the roar of all the artillery on the walls and river, and the clangour of all the

[1] *Handbook* [1845], p. 267 [3rd edition, 1855, No. 196].
[2] Villegas, *Flos Sanctorum*, p. 576.

bells in all the churches, swore to maintain and defend the peculiar tenet of his see. Don Melchor de Alcazar, doubtless the early friend of Velazquez at court,[1] gave a splendid entertainment in the bull-ring, at which his fellow-nobles displayed their liveries and gallantry, and he himself and his dwarf, attended by four gigantic negroes, performed prodigies of dexterity and valour.[2] There was no church or convent that had not at least one picture or statue of the Virgin of the most pure Conception. For the treatment of this important subject, the directions of Pacheco are very full and precise.[3] The idea is borrowed from the vision in the Apocalypse, of the wondrous "woman clothed with the sun and with the moon under her feet, and having upon her head a crown of twelve stars."[4] "But in this gracefullest of mysteries," says the lawgiver of Sevillian art, "Our Lady is to be painted in the flower of her age, from twelve to thirteen years old, with sweet grave eyes, a nose and mouth of the most perfect form, rosy cheeks, and the finest streaming hair of golden hue, in a word, with all the beauty that a human pencil can express."[5] Her eyes are to be turned to heaven, and her arms

Orthodox mode of painting it.

[1] Supra, chap. ix. p. 685.
[2] Ortiz de Zuñiga, *Annales de Sevilla*, pp. 624-629.
[3] Pacheco, *Arte de la Pintura*, pp. 481-484.
[4] Rev. xii. 1.
[5] Pacheco, p. 482.

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meekly folded across her bosom. The mantling sun is to be expressed by bright golden light behind the figure; the pedestal moon is to be a crescent with downward-pointing horns; and the twelve stars above are to be raised on silver rays, forming a diadem like a celestial crown in heraldry. The robe of the Virgin, of course covering her feet with decent folds, must be white, and her mantle blue; and round her waist is tied the cord of St. Francis; because in this guise she appeared to Beatriz de Silva,[1] a noble nun of Portugal, who, in 1511, founded a religious order of the Conception at Toledo. About her are to hover cherubs, bearing emblematic boughs and flowers; the upper glory is to reveal the forms of the Eternal Father and the mystic dove; and the clouds beneath the moon, the bruised head of the great red dragon. These last accessories, however, Pacheco does not absolutely require; and he is especially willing to forgive the omission of the dragon, "which, indeed," says he, "no man ever painted with good will."[2] No great obedience was, however, paid to these rules by any

[1] Compare chap. vi. p. 417.

[2] Pacheco, p. 484. Justerian de Ayalá, *Pictor Christianus Eruditus*, p. 193, has an ample dissertation on the Conception. See also *Handbook* [1845], p. 266 [3rd edition, 1855, pp. 195–6]. Disquisitions on the Virgin's starry crown, and on the moon under her feet, may be found in Andrea Vittorelli, *Gloriose Memorie della Beatissima Vergine*, 8vo, Roma, 1616, pp. 220–223.

but the lawgiver himself. Roelas and Zurbaran, for example, generally, though not always, place the horns of the moon in the required downward position, and put ever the cord of St. Francis, but they frequently change the colours of the robes and drapery from white and blue to violet and crimson—colours which were more native to their palettes. Perhaps J. de Valdés, not a very happy painter of Conceptions, is, after Pacheco, the greatest purist in working after the letter of the law.

Murillo's treatment of the Conception.

Murillo is by no means exact in his adherence to the letter of Pacheco's laws. The attitude of the figure and the colours of the drapery are the sole points in which he exhibits habitual obedience. The horns of his moon generally point upwards; he usually omits the starry crown; and in spite of his predilection for the Capuchin order, he commonly dispenses with the girdling cord of St. Francis. His Virgin is sometimes a fair child with golden locks, gazing to heaven with looks of wondering adoration; sometimes a dark-haired woman, on whose mature beauty "the sun has looked,"[1] bending her eyes in benign pity on this sublunar sphere. Of the pictures of the first kind, one painted for the Capuchin convent, and now in the Museum of Seville, and another in the Royal

[1] Canticles i. 6.

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Gallery at Madrid,[1] are perhaps the finest. For these, in which the features are identical, the painter's daughter[2] is traditionally said to have served him as a model. Seville also possesses the finest example of his less orthodox Virgin of the Conception, in the magnificent colossal picture in the Museum, hanging where the high-altar formerly stood in the convent-church. This work, painted for the Franciscan convent, is said to have been condemned by the friars, who saw it before it was raised to its proper position, as an unfinished daub,[3] a hasty judgment like that passed by the stupid canons of Courtray on Vandyck's "Elevation of the Cross."[4] All, however, breathe the same sentiment of purity, and express, so far as lies within the compass of the painter's art, that high and perfect nature, "spotless without, and innocent within," ascribed by the religion of the south to the Mother of the Redeemer. Nurtured in this graceful and attractive belief, and perhaps kneeling daily before some of these creations in which Murillo has so finely embodied it, well might Sister

[1] *Catálogo* [1843], No. 229 [edition 1889, No. 878].

[2] Supra, p. 1059.

[3] Quilliet, *Dictionnaire des Peintres Espagnoles*, p. 99, note ****, tells this story of the Conception in the Cathedral chapter-room, p. 852; I give it as I heard it at Seville.

[4] Descamps, *Peintres Flamands, &c.*, tom. ii. p. 14.

Ines de la Cruz,[1] the cloistered swan of Mexico, exclaim in her passionate verse—

"Quien la vè de Dios Madre que no discurra
Que de quien la Luz nace, nunca fuè obscura?
Quien la mira en su solio que no conozca
Que nunca fue pechera tan gran Señora?"[2]

Think'st thou the Saviour's mother was ever aught but bright,
That darkness e'er polluted the fount of living light?
Her queenly throne in heaven, and her beauty canst thou see,
Yet deem our glorious Lady a child of sin like thee?

The celestial attendants of the Virgins of Murillo are amongst the loveliest cherubs that ever bloomed on canvas. Like Cambiaso,[3] he permitted no difficulty of attitude or foreshortening to deter his facile and triumphant pencil. Hovering in the sunny air, reposing on clouds, or sporting amongst their silvery folds, these ministering shapes give life and movement to the picture, and relieve the Virgin's statue-like repose. Some of them bear the large white

[1] A Mexican nun, who flourished towards the end of the seventeenth century, and was authoress of an allegorical drama, called *El Divino Narciso*, the name under which she introduced the spiritual Bridegroom of the Gospel. The third edition of her works is entitled *Poemas de la unica poetisa Americana, Musa dezima Soror Juana Ines de la Cruz; sacolas a luz Don Juan Camacho Gayna, Cav^o de Santiago*, 4to, Barcelona, 1691.

[2] *Poemas*, p. 328. From the third of a series of "*Villancicos*" (a kind of hymn), sung in the Cathedral of Puebla de los Angeles, at the feast of the Conception, 1689. In defence of the Virgin's sinless nature many reasons are adduced, one of the most curious of which, at least as regards the way of stating it, is because

"Era pundonor de Dios ennoblecer su familia" (p. 329).

[3] Supra, chap. iv. p. 239.

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lilies, the symbols of her mysterious maternity;[1] others, roses, sprays of olive, and palm-boughs, like those which are still annually blessed in the churches, and hung as charms on balconies and portals. Sometimes, but more rarely, one of the band holds a small mirror, and another, a sceptre and a crown. All these details, finished with exquisite beauty, show the perfect skill of Murillo, and that the hand which could so well delineate the mother of God, was likewise

"—— in pratis studiosa florum, et
Debitæ Nymphis opifex coronæ."[2]

Murillo's "Virgin and Child."

In loftiness of character the Virgin of the Conception is generally superior to the other Virgins of Murillo. In his pictures of the "Mother and Child," of which those in the Corsini palace at Rome, and the Royal Gallery at Madrid,[3] are the finest examples, the sinless Mary is commonly represented as a dark-haired comely peasant dame, with the ripened cheek and the soft repose of feature that belongs to southern beauty, embracing her first-born darling with an expression of modest maternal content. So, also, in his delightful "Holy Family," in the

[1] It was believed in the Middle Ages that eating the common lily would make a woman pregnant. See Mr. Ford's learned and curious essay on Spanish genealogy and heraldry, *Quarterly Review*, June 1838, vol. lxii. p. 130.

[2] Horat., *Car.*, lib. iii. ode xxvii. l. 29–30.

[3] *Catálogo* [1843], No. 271 [edition 1889, No. 862].

Queen of Spain's collection, known as *el Pajarito,* from the little bird which the Infant Saviour holds aloft to arouse the attention of a small white dog, or in that other, in the chapel at Belvoir Castle, the countenance of the Virgin-mother betrays no consciousness of the grandeur of her destiny. Except in works whereof the purpose was to set forth the mystery of her maternity, his desire seems to have been to present her to the eyes of the faithful, not arrayed in the glories with which fifteen centuries have invested her, but as she may have lived and moved in the humble home of the carpenter, and the simple world of Nazareth.

The Virgin learning to read.

The "Education of the Virgin, by her mother St. Anne," is a passage in her history which Murillo has delineated with singular grace, and which deserves notice as a subject, of high popularity, yet of recent origin, in Spanish art. According to Pacheco, the germ of the idea was to be found in a carving in the church of La Magdalena at Seville, where, about 1612, a modern artist had placed a figure of the youthful Virgin reading, beside an ancient sculpture representing the venerable spouse of St. Joachim. The hint was improved by Roelas, who painted for the convent of Mercy a picture of the mother and daughter, wherein the latter, in a rose-coloured tunic, a blue starry mantle, and an imperial crown, knelt at the knees of the former, and read from the

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pages of a missal. Pacheco, after weighing both sides of the question with his usual gravity, condemns this painting, and quoting St. Epiphanius, asserts that the Virgin, being placed in the Temple in her third year, must have owed her knowledge of letters to the agency of the Holy Spirit.[1] Nevertheless, the subject being attractive, if not orthodox, daily grew in favour with painters, priests, and devotees. Murillo's picture, formerly in the chapel-royal at St. Ildefonso, is now in the Queen of Spain's gallery at Madrid.[2] As in the composition of the canon of Olivares, the Virgin kneels by the side of St. Anne, resting the book on her knees, and listening with affectionate attention to the discourse of the good dame; but the gorgeous attire is entirely discarded, and the only ornament of the fair learner is a white rose placed amongst her luxuriant golden tresses. The head of St. Anne, with its becoming drapery, is very noble; and both mother and child are evidently portraits executed with elaborate care, perhaps of Doña Beatriz and the young Francisca, the wife and daughter of Murillo.[3]

As a painter of children, Murillo is the Titian

[1] Pacheco, pp. 488–91. His view of the subject is taken by Interian de Ayala, *Pictor Christianus Eruditus*, p. 324.

[2] *Catálogo* [1843], No. 310 [edition 1889, No. 872]. The original sketch hangs in the same room, No. 214 [edition 1889, No. 873].

[3] Mr. Swinburne, who saw it at San Ildefonso, remarks that "the girl is the very picture of my little Patty." *Courts of Europe at the Close of the Last Century*, 2 vols. 8vo, London, 1841, vol. i. p. 105.

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Christ and St. John as children.

or Rubens of Spain. He appears to have studied them with peculiar delight, noting their ways and their graces in the unconscious models so abundantly supplied by the jocund poverty of Andalusia. Amongst the bright-eyed nut-brown boys and girls of the Feria, he found subjects far better fitted for his canvas than the pale Infants and Infantas who engrossed the accurate pencil of Velazquez. In pictorial effect, the velvet doublet and hose, the satin flounces and fardingales of the court must yield precedence to the picturesque rags of the market-place. These sketches from common life are worked up by Murillo in his religious pictures with consummate skill, and with a refinement that detracts nothing from the reality of nature. Of this the "St. John fondling a lamb," now in our National Gallery,[1] and the "Good Shepherd," a lovely auburn-haired boy, looking to heaven with holy rapture, now in the possession of the Baroness de Rothschild,[2] may be cited as charming examples. These pictures were once companion gems in the Palais du Lassay, and afterwards in the collections of Presle and Robit, and at the sale of the latter, in 1801, they were acquired by the late Sir Simon Clarke.[3] His

[1] [*Catalogue*, 1889, No. 176].

[2] At Gunnersbury, Middlesex [now Baron Rothschild].

[3] Buchanan, *Memoirs of Painting*, vol. ii. p. 70. Sir S. Clarke paid 4,000 guineas for the two. At his sale, the "St. John" brought 2,000, and

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gallery being dispersed in May 1840, they were, unhappily, separated. The Earls of Lovelace and Wemyss possess a fine repetition, the first of the "St. John,"[1] and the second of the "Good Shepherd."[2] In the Royal Gallery at Madrid, there is a beautiful picture by Murillo of the Baptist and the Saviour, in which the latter holds a shell of water to the lips of the former, and which is therefore known in Spain as *los Niños de la Concha*, the "Children of the Shell."[3] His studies of Christ and St. John, generally with lambs by their sides,[4] are of very frequent occurrence. At Seville, where it is an Easter custom for each family to purchase a lamb for the holiday feast, many a dark-eyed urchin, playing in the sunshine with his Paschal pet, attracts the eye of the lover of art, as the type and representative of the children painted by Murillo.[5]

Virgin and St. Bernard.

Of Murillo's larger religious compositions, a few still remain to be noticed. "The Blessed Virgin

the "Good Shepherd" 3,900 guineas. Mrs. Jameson, *Handbook for the Public Galleries*, p. 162.

[1] At Ockham [East Horsley Towers, Leatherhead], Surrey.

[2] At Gosford House, East Lothian.

[3] *Catálogo* [1843], No. 202 [edition 1889, No. 866].

[4] Ibid., Nos. 46 and 50, [*Catálogo* 1889, Nos. 864–5], are amongst the best of these.

[5] Since this sentence was printed, I have met with a similar remark in a recent work by a lively and pleasing lady-tourist, who does not permit her name to embellish her title-page: *Journal of a Few Months' Residence in Portugal, and Glimpses of the South of Spain*, 2 vols. 12mo, London, 1847, vol. ii. pp. 104–128. See also *Handbook* [1845], p. 277 [3rd edition 1855, p. 205].

appearing to St. Bernard," in the Queen of Spain's gallery,[1] is a remarkable example of his skill in treating with dignity and propriety a subject which, in many hands, might have suggested opposite ideas. The great Abbot of Clairvaux, seated amongst his books, and with a jar of lilies on the table, as an emblem of his devotion to Our Lady, is surprised by a visit from that celestial personage. As the white-robed saint kneels before her in profound adoration, she bares her beautiful bosom, and causes a stream of milk to fall from thence upon the lips of her votary, which were from that time forth endowed with a sweet persuasive eloquence that no rival could gainsay, no audience resist.[2] Above and around the heavenly stranger, cherubs disport themselves in a flood of glory; and on the ground lie the Abbot's crosier and some folios bound in pliant parchment, like those which once filled the conventual libraries in Spain, and which Murillo has so often introduced into his pictures. This noble work, remarkable for the beauty of the Virgin, has been engraved by Muntaner.

Virgin and St. Ildefonso.

The same collection boasts another fine picture by Murillo, on a similar subject, St. Ildefonso receiving the miraculous chasuble from the hands of

[1] *Catálogo* [1843], No. 315 [edition 1889, No. 868].

[2] Villegas, *Flos Sanctorum*, p. 403.

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Legend of the Chasuble.

Our Lady.[1] This event is the proudest passage in the history of imperial Toledo.[2] The holy archbishop, says the legend, having written with great unction in defence of the spotless virginity of the mother of God, was entering his Cathedral at the head of a midnight procession, when he perceived a great blaze of light around the high-altar. He alone of all the clergy venturing to approach it, found the Virgin herself seated on his ivory throne, and surrounded by a multitude of angels chanting a solemn service from the Psalter. Bowing himself to the ground, he heard himself thus addressed by his heavenly visitor: "Come hither, most faithful servant of God, and receive this robe which I have brought thee from the treasury of my Son." He obeyed her orders, and as he knelt before her, she threw over him a chasuble of heavenly tissue, which was adjusted upon his shoulders by a band of angelic choristers. From that night the ivory chair remained unoccupied, and the celestial vestment unworn, by any prelate, until the days of the presumptuous Archbishop Sisiberto, who died in consequence of

[1] *Catálogo* [1843], No. 326 [edition 1889, No. 869].

[2] Villegas, *Flos Sanctorum*, p. 650. Antonio Quintanaduefias, *Santos de la imperial ciudad de Toledo*, fol. Madrid, 1651, p. 473. Lozano, *Los Reyes Nuevos de Toledo*, pp. 65-75. A whole volume has been written on this subject alone, entitled, *Libro de la Descension de Nuestra Señora á la Santa Iglesia de Toledo, y vida de S. Ildefonso Arçobispo della*, por el P. Francisco Portocarrero de la Compania de Jesus; 4to, Madrid, 1616.

sitting in the one, and putting on the other. Murillo has represented the Virgin and two angels about to invest the kneeling saint with the splendid chasuble. Other angels stand or hover around, and above; and behind the prelate there kneels, with less historical correctness, a venerable nun bearing in her hand a waxen taper. The Virgin, and the angel on her left hand, are lovely conceptions; and the richly-embroidered chasuble is painted with all the careful brilliancy of Sanchez Coello or Pantoja de la Cruz. The reputation of this picture has been extended by the excellent graver of Fernando Selma.

Rebekah at the Well.

Murillo's picture of Rebekah and Abraham's steward at the well, likewise in the Queen of Spain's gallery,[1] is one of the most delightful ever painted on that favourite subject. It is a composition of six or seven figures, about half the size of life. The pilgrim, whose camels and servants appear in the distance, is quenching his thirst from the pitcher of Rebekah; and that courteous damsel and her companions, bathed in the golden light of a southern sunset, form just such a group as may still be seen gathered round a village fountain in Andalusia. It is worth remarking, that the face of Rebekah frequently occurs in the pictures of Murillo. He has bestowed it on the Virgin of the Corsini palace at

[1] [*Catálogo* 1889, No. 885].

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Rome,[1] on the forgetful mother in the great picture of Moses,[2] and almost invariably on one of the sister patronesses of Seville, Sta. Rufina and Sta. Justa.

Pictures of low life.

In England, and indeed generally on this side the Pyrenees, Murillo seems to have at first become known to fame as a painter of subjects of vulgar life, of ragged boys devouring fruit, playing at chuck-farthing, or ridding each other's heads of the pediculose population. Painted with his usual technical skill, and with a genial sense of humour, his works of this kind alone would entitle him to a considerable reputation. Amongst these deserve notice, the picture in the Louvre[3] representing a ragged urchin hunting on his own person for the "small deer" of dirt and poverty, and perhaps identical with that which was once famous in the palace of Madrid under the name of *El Piojoso*, the four excellent studies of boys, in the Pinacothek at Munich,[4] and the charming flower-girl at Dulwich College.[5]

[1] This is wrong. Rebekah is *not* the Corsini Virgin, but the Corsini Virgin occurs amongst her attendant maidens. She and the Corsini Lady are Sta. Rufina and Sta. Justa.

[2] Supra, p. 1021.

[3] In the Long Gallery, Écoles d'Italie, No. 1130. [*Catalogue* 1889, No. 547.]

[4] *Verzeichniss*, Nos. 354, 363, 375, 376, 383. A fine repetition of the first, "Boys eating Fruit," is in the collection of John Balfour, Esq., at Balbirnie, Fifeshire. [Nos. 1305–8. *Notes on the Principal Pictures in the Old Pinakothek at Munich*, by Charles L. Eastlake, 8vo, London, 1884, pp. 148–50.]

[5] *Catalogue* [1880], No. 248. Mrs. Jameson, *Public Galleries*, p. 483. From the cabinet of M. Randon de Boissy it was bought for 900 louis, by

Murillo's portraits, though few in number, are of great beauty and value. Those of Herrera, Talaban, Neve, and himself already noticed,[1] show to what excellent purpose he had studied in the school of the great master of portraiture. For his friends, the Franciscans of Seville, he painted a full-length picture of the Archbishop Pedro de Urbina, a brother and benefactor of the convent, and buried, by his own desire, within its walls, in 1663.[2] This picture was much injured in its removal by the French. In the Cathedral, the sacristy of the chalices has an excellent head, which he must have painted from some earlier portrait of the venerable

M. de Calonne, at whose sale, in 1795, it was purchased by Mr. Desenfans for £672. The canvas has been pieced in several places; it has been engraved by Robinson. [See Curtis, *Velazquez and Murillo*, M. No. 426, pp. 281-2, and *Catalogue of the Pictures in Dulwich College Gallery*, by Dr. Richter and John C. L. Sparkes, 8vo, London, 1880, pp. 99-100, in both of which the history of the picture is given in detail. It has been etched by M. Rajon, for *The Portfolio*.] The late John Procter Anderdon, Esq., of Farley Hall, Berks, possessed a large picture ascribed to Murillo, and representing an old woman eating porridge, and turning round to chide a laughing urchin behind her. Mr. Davies, *Life of Murillo*, pp. lxxxv. 97, mentions it with qualified praise, informing us that he had seen it at Cadiz, in the collection of Don Manuel de Leyra, and that he was told that it was the picture praised by Ponz, tom. xviii. p. 21, in the gallery of Don Sebastian Martinez. The story is repeated in the *Art Union*, December 1846, vol. viii. p. 327. The design indeed agrees with the description, but the execution is wholly unworthy of the eulogium of Ponz, who asserts that it is equal, if not superior, to some fine works of the same kind by Velazquez. It is a coarse, harsh picture, possibly a copy substituted by the Spanish dealers for the original, neither creditable to Murillo, nor worth the price, £202, 13s., for which it was sold by Messrs. Christie & Manson, at Mr. Anderdon's sale, on the 15th May 1847, I believe to the late Duke of Wellington.

[1] Supra, p. 1051. [2] Ortiz de Zuñiga, *Annales de Sevilla*, p. 773.

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mother Francisca Dorotea de Villalda, founder and abbess of the Dominican nunnery of Nuestra Señora de los Reyes;[1] a pale saintly lady kissing a crucifix, and recalling, with her grey eye and "ypinched wimple," Chaucer's good prioresse, in whom "all was conscience and tendre herte."[2] To the same class of pictures belong those of St. Ferdinand, in the National Museum at Madrid, and in the Cathedral library at Seville, of which the latter seems to have been engraved by Arteaga, for La Torre Farfan's volume.[3] In the collection of Don Julian Williams, at Seville, there is, or was, a portrait by Murillo of the good Miguel Mañara. The Louvre has a full-length picture, painted in a forcible Velazquez-like style, of a certain Don Andres de Andrade,[4] a personage chiefly remarkable for his prodigious crop of coal-black hair and his bad legs, and attended by a white mastiff yet uglier than himself. The old woman, in the same gallery, known as the mother of Murillo,[5] and that other, bearing a pestle and

[1] Ortiz de Zuñiga, *Annales de Sevilla*, p. 609. Her epitaph will be found at p. 638.

[2] Prologue to the *Canterbury Tales*, v. 150.

[3] Supra, p. 1003, note 1, and p. 1070, note 2.

[4] Gal. Esp., No. 182. [Sold, 1853, to Thomas Baring, Esq., and now in the possession of the Earl of Northbrook. British Institution, 1853; Royal Academy, 1870.]

[5] Collection Standish, No. 122. The authenticity of the name is questionable, as the portrait bears the date 1673. Maria Perez, according to Cean Bermudez, was already dead in 1642, p. 831. It may, however, have been painted from an earlier sketch, or from recollection. [Standish sale, 1853, No. 231.]

mortar, and called his servant,[1] perhaps Anna de Salcedo, mentioned in his will,[2] are likewise works which bear the stamp of truth in every wrinkle and pucker of their time-worn faces. Mr. Sanderson[3] has a fine portrait of a lovely woman, with long auburn tresses and a loose white robe, who has been called, on dubious authority, the painter's mistress, a title which has perhaps often been bestowed on a very vestal, in order to lend a romantic interest to a picture. At Madrid, the Royal Gallery possesses two of his most brilliant and effective studies of individual character; an ancient dame, plying her distaff,[4] the very crone that you find in every group of "knitters" in the sun or round the *posada* fire; and a nut-brown gipsy sibyl,[5] with a white drapery thrown across her bosom, and wound turban-wise round her head, who, wheedling you to submit your palm to her inspection, smiles with all the force of her pearly teeth and wild bright eyes. Lord Heytesbury has a fine work of Murillo, formerly an heirloom in the ducal house of Almodovar.[6]

[1] Gal. Esp., No. 180. [Louis-Philippe sale, 1853, No. 326.]

[2] Supra, p. 1061, note.

[3] At No. 46 Belgrave Square. [Sold in 1848, when it was acquired by the author. It is now at Keir.]

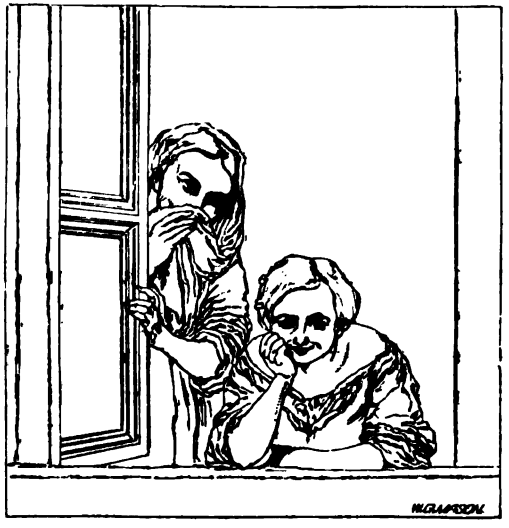
[4] *Catálogo* [1843], No. 324 [edition 1889, No. 892].

[5] Ibid. [1843], No. 313 [edition 1889, No. 893].

[6] The last Count in the direct line leaving only three daughters, the succession was divided, and all restraints being removed by the new constitution, the picture was bought, in 1823, by his lordship, then Sir

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Well known at Madrid as *las Gallegas*, the Galician women, it has been tolerably engraved by Ballester.[1] It represents two women at a window, one still in the bloom of her teens, and leaning on the sill, the other declining into the "sere and yellow leaf" and half concealed by a shutter. These fair Galicians, says



the tradition, were famous *amancebadas*[2] of Seville; and the gallants who were lured to their dwelling by the beauty of the younger frail one, frequently became victims of that sort of deception which made

William A'Court, and British minister in Spain. It is now at Heytesbury House, Wilts [British Institution, 1828, 1864].

[1] The plate bears the inscription, "Quadro original de Bartolmé Murillo que posee el Exc^mo S^or. Duque de Almodovar."

[2] Dunlop's *Memoirs of Spain*, vol. ii. p. 384.

the shepherd-patriarch the unwilling husband of the elder daughter of his maternal uncle.[1] A repetition of the picture is in the collection of Mr. Munro.[2]

Land-scapes.

As a painter of landscapes, Murillo has been excelled by no Spaniard, excepting only Velazquez. Diffident at first of his own abilities in this branch of art, when he was employed by the Marquess of Villamanrique, says Palomino,[3] to paint a series of pictures on the life of King David, he applied to Ignacio Iriarte to execute the backgrounds. That painter, however, insisting that the figures should be executed before the landscapes, while Murillo required that the landscapes should first be provided to receive the figures, the latter determined to undertake the whole himself. Taking the history of Jacob instead of that of David, he accordingly executed five large pictures, which were carried to Madrid, and eventually were made heirlooms in the family of the Marquess of Santiago.[4] Dispersed

[1] Gen. xxix. 25.

[2] [Now of Mr. Munro-Ferguson.] At Novar, Ross-shire.

[3] Palomino, tom. iii. p. 627.

[4] The Marquessate of Villamanrique merged not in that of Santiago but in that of Astorga, and these pictures, had they been painted for Villamanrique, would, probably, also have become the inheritance of the great house of Osorio. It is most probable that they were originally painted for the Marquess of Santiago, whose family name, being Manrique, may have misled Palomino. See Berni, *Los Titulos de Castilla*, fol., Madrid, 1769, pp. 235, 352. Cumberland saw them at Madrid, in the Santiago palace, "in the possession of a family which, by the precaution of an absolute entail, has guarded against any future possibility of alienation!" *Anecdotes*, vol. i. p. 125.

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during the war of independence, two of these works, "Jacob receiving the Blessing of Isaac," and "Jacob's Dream," have found their way into the Imperial Gallery at St. Petersburg.[1] Another, "Jacob placing the Peeled Wands before the Flocks of Laban," a magnificent picture, is in the possession of Lord Northwick,[2] and a fourth, "Laban seeking for his gods in the Tent of Rachel," adorns the collection of the Marquess of Westminster.[3] The latter is a large composition in which Rachel, seated at her tent-door, is the principal figure; on one side are seen her husband and father in high debate, and on the other, the "tender-eyed" Leah with the handmaids and children. The background is a cool grey landscape, a broad valley bounded by hills, and covered with the flocks and herds of the patriarch in their different divisions. Although composed and painted with great care and skill, this picture is filled with coarse faces and forms, as if Murillo, contemning the pastoral poets and all their fables, had resolved to depict shepherd-life as it actually existed in the wilds of Estremadura. The late Marquess Aguado possessed several smaller works of Murillo, illustrating the history of Jacob, three of which,

[1] *Livret*, salle xli., Nos. 35 and 15, pp. 411, 405 [*Catalogue* 1887, Nos. 359, 360, p. 127].

[2] At Thirlestane House, Cheltenham. [Sold July 26, 1859, No. 456; now in the collection of Sir John Hardy, Bart., Dunstall Hall, Staffordshire.]

[3] At Grosvenor House, London.

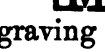
his dream, his wrestling with the angel, and his servitude with Laban, have been engraved by Pannier and Kernot. In these the patriarch is attired in the doublet, breeches, and hat that might have been worn by any contemporary herdsman in the marshes of the Guadalquivir. The Aguado collection likewise contained many other landscapes by Murillo, more than were probably ever before found under one roof. At Madrid, the Royal Gallery has but one specimen, a lake with buildings,[1] which will not, however, bear comparison with the brilliant studies made by Velazquez at Aranjuez and in Italy. The landscapes of Murillo, though graceful in design, are generally pale and grey, and want richness and vivacity of tone. The golden sunlight in which he loved to steep his religious compositions, seldom glows upon his hills, or sparkles upon his waters.

Drawings.

The drawings of Spanish masters are, in general, extremely rare, apparently because, in the absence of engravings and other models, they were passed from hand to hand in the schools until they fell to rags. The only considerable collection of the sketches of Murillo, of which any account has been preserved, was that possessed by the Count of Aguila, in a book of drawings which, after his death, fell into

[1] *Catálogo* [1843], No. 288 [edition 1889, No. 899].

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the hands of Don Julian Williams. Twenty-two of these are now in the Louvre.[1] For the most part of small size, and neatly finished, they are chiefly executed in pen and ink, and washed over with a solution of Spanish liquorice.[2] Mr. Ford[3] possesses three excerpts from the precious Aguila volume. One is an excellent sketch of "St. John and the Lamb;" another a "Crucifixion," executed with great care and effect, in coloured chalks, which is probably the largest and most beautiful drawing of Murillo now in existence. The third is a fine impression of the rare etching, representing St. Francis adoring a cross, and about 3 inches high by 2½ wide, the single known specimen of Murillo's skill as an engraver. It bears no signature or monogram, nor was it usual with the artist to sign his works; therefore the mark  which some writers on the history of engraving have supposed to belong to Murillo,[4] must remain of questionable authenticity. Cean Bermudez possessed a pen and ink drawing by Murillo, apparently made at Cadiz, and signed with his name, which contained twelve

Etching.

[1] Collection Standish, Nos. 426-447. [Sold 1853].

[2] The facetious writer in *Punch*, vol. vi. p. 200, who speaks of certain sketches in the Royal Academy Exhibition of 1844, as "drawings in stick-liquorice," probably little thought that that material was actually employed by Murillo, a fact of which I am informed by the author of the *Handbook*, on the authority of Don Julian Williams.

[3] At Hevitre, Devon.

[4] Brulliot, *Dictionnaire des Monogrammes*, part i. p. 112.

studies of ships cleverly sketched from different points of view.

Murillo compared with Velazquez.

In Murillo the artistic genius of Andalusia blossomed into full beauty and perfection, as did that of Castile in Velazquez. The ablest of their successors are those who most closely followed in their tracks, and reflected in their works the greatest portion of their light. These great men acquired their wonderful skill by the same means, the close and earnest study of nature. The skill so acquired, however, was applied by each to a different purpose, and in each became modified by the different circumstances of their lives. The principal business of the court-painter being to pourtray princes and grandees, to represent "the tenth transmitter of a foolish face" to the best advantage, judgment was the faculty which he was forced most constantly to exercise. The painter of the Church, who lived by the composition of altar-pieces, and in continual study of the histories of the Virgin and St. Francis, might choose his models at will from the flower of Sevillian beauty, and therefore had a greater scope for the cultivation of his imaginative powers. The one, living amongst connoisseurs in art, and enjoying leisure and a fixed salary, was obliged and was able to bestow much care upon the execution of his works. The other, executing

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large commissions for churches and convents, had less time to give to the elaboration of details, and, knowing that he was painting for ignorant monks, was satisfied with less technical excellence. The court-painter, whose pictures were the ornaments of palaces, has been less exposed to have clumsy forgeries fathered upon him than the provincial artist whose works were scattered far and wide amongst the convents of Andalusia. There can be no doubt but that the example of Velazquez had a great influence on the mind of Murillo. But he admired without imitating him, as he admired without imitating Campaña.[1] "Their styles," says Sir David Wilkie, "are so different and opposite, that the most unlearned can scarcely mistake them; Murillo being all softness, while Velazquez is all sparkle and vivacity."[2] How well Murillo, however, could imitate when he pleased, may be seen in the portrait of Andrade, in the Louvre,[3] which might be taken for the work of Velazquez. His picture of St. James, in the Royal Gallery at Madrid,[4] an obvious imitation of the style of Rubens, might pass for a production of the Fleming, painted from the olla-prepared palette of the Spaniard. It is Rubens translated into

Opinion of Wilkie.

[1] Supra, p. 1055.
[2] *Life*, vol. ii. p. 472.
[3] Supra, p. 1090.
[4] *Catálogo* [1843], No. 189 [edition 1889, No. 863].

Spanish, and preserving much more of the spirit of the original than he himself preserved in his Flemish translations from Titian.[1] Wilkie, in comparing Velazquez and Murillo, indicates the peculiar merits of each, without awarding the palm to either. "Velazquez," says he, "has more intellect and expression, more to surprise and captivate the artist.[2] Murillo has less power, but a higher aim in colouring;[3] in his flesh he has an object distinct from most of his contemporaries, and seems, like Rembrandt, to aim at the general character of flesh when tinged with the light of the sun. His colour seems adapted for the highest class of art; it is never minute or particular, but a general and poetical recollection of nature.[4] For female and infantine beauty, he is the Correggio of Spain.[5] Velazquez, by his high technical excellence, is the delight of all artists; Murillo, adapting the higher subjects of art to the commonest understanding, seems, of all painters, the most universal favourite."[6]

Murillo at Seville.

In Andalusia Murillo holds a place in the affections of the people hardly lower than Cervantes. Like Correggio at Parma, and like Rubens at Antwerp, he is still the pride and idol of Seville. When the great drama of Corneille was yet in the

[1] Supra, chap. viii. p. 638.
[2] *Life of Sir D. Wilkie*, vol. ii. p. 472.
[3] Ibid. p. 475.
[4] Ibid. p. 487.
[5] Ibid. p. 528.
[6] Ibid. pp. 475, 487.

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morning of its glory, it became a common expression of praise in France to say of anything admirable, that it was "*beau comme le Cid.*"[1] In Castile, when the most fertile and versatile of writers was daily astonishing the literary world with some new masterpiece, the word Lope came to be used in common speech as synonymous with excellent.[2] The metaphor, in the course of time, has fallen into desuetude in spoken French, and the epithet has become obsolete in the Castilian. But at Seville, to this day, they call any picture of extraordinary merit, a Murillo; not that it may pass for one of his works, but to express its beauty in a word which suggests beauty more vividly than any other in that copious language.[3] Seville owes a monument to her great painter, whose modest grave has been desecrated by the fury of the French. Should the proposed statue[4] ever be erected, may the glorious subject call forth the genius of some new Montañes or Cano! Meanwhile his works in the Cathedral, and at the hospital of Charity, are noble and sufficient memorials of that fame which has been ratified by the common voice of Europe.

Sebastian Gomez, the mulatto-slave of Murillo, is

[1] Fontenelle, in the life prefixed to the *Œuvres de P. Corneille*, 12 tomes 8vo, Paris, 1821, tom. i. p. 13.

[2] Holland's *Life of Lope de Vega*, p. 85.

[3] *Life of Sir D. Wilkie*, vol. ii. p. 516.

[4] Supra, chap. i. p. 67.

Sebastian Gomez.

said to have become enamoured of art while performing the menial offices of his master's studio. Like Erigonus, the colour-grinder of Nealces, immortalised by the Vasari of the ancients,[1] or like Pareja, the mulatto of Velazquez,[2] he devoted his leisure to the secret study of the principles of drawing, and in time acquired a skill with the brush rivalled by few of the regular scholars of Murillo. There is a tradition at Seville, that he took the opportunity one day of giving the first proof of his abilities when the painting-room was empty, by finishing the head of a Virgin, which stood ready sketched on the master's easel. Pleased with the beauty of this unlooked-for and Puck-like interpolation, Murillo, when he discovered the author of it, immediately promoted Gomez to the use of the colours which it had hitherto been his task to grind. "I am indeed fortunate, Sebastian," said he, "for I have created not only pictures but a painter."[3] For the church of the Friars of Mercy, Gomez painted a picture of Christ at the column, with St. Peter kneeling at His feet, and for the Capuchins, pictures of St. Anne and St. Joseph. The Museum at Seville possesses the latter of these,

Works.

[1] "Erigonus, tritor colorum Nealcæ pictoris in tantum ipse profecit, ut celebrem etiam discipulum reliquerit Pasiam."—Plin., *Nat. Hist.*, lib. xxxv., c. 36, vol. ix. p. 534.

[2] Supra, chap. x. p. 847.

[3] *Sevilla Pintoresca*, p. 381.

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or another work on the same subject; and likewise a more important specimen of the powers of Gomez in the picture of the Virgin appearing to St. Dominic. Faulty in composition, his works have much of the rich harmonious colouring which belong to those of his master. He survived Murillo only a short time, dying at Seville in 1682.

Juan de Zamora.

Juan de Zamora was living at Seville, near the monastery of San Basilio, in 1647, and was distinguished as a painter of landscapes in the Flemish style. The Cardinal-Archbishop Spinola employed him to paint several pictures for the archiepiscopal palace, representing the Creation, the Fall of Man, and other passages of holy writ; of which Cean Bermudez remarks, that although the figures were not without merit, the landscape backgrounds were the best parts. Zamora was a subscriber to the Academy of Seville, and an attendant at its meetings, from 1664 to 1671.

Henrique de las Marinas.

Henrique de las Marinas, born at Cadiz in 1620, became, from inclination and opportunity, so good a marine painter that his family name has been merged and forgotten in that which he derived from his works. Sailors and painters, says Cean Bermudez, were equally charmed by the skill and correctness with which he delineated the shapes and riggings of ships, and the soft shores and "dark blue sea" of the bay of Cadiz. His gains enabling him to travel, he

went to Italy, and settled at Rome. There he for some time practised his art with success, and died in 1680.

Pedro de Medina Valbuena.

Pedro de Medina Valbuena was a painter of some note at Seville, about the middle of the seventeenth century. The intimate friend of Murillo, he was one of his most active associates in forming the Academy of Seville;[1] and he was appointed, in 1661, the first steward of that institution. In 1667 and 1671 he filled the office of president, and in 1674 that of consul; facts which afford evidence that he enjoyed the confidence and esteem of his fellow artists. The chapter employed him in 1667–8 to repair Antonio Florentin's monument of the Holy Week,[2] and to paint and gild the retablo of the Cathedral baptistery, for which Murillo painted the great picture of St. Anthony of Padua.[3] At the convent of St. Augustine he likewise painted and gilded the high-altar, and induced the friars to enrich it with the pictures of his friend.[4] Being a dexterous painter in water-colours, he executed in 1673–4 many flags for the royal fleet of New Spain. The year of his death is unknown.

Andres de Medina.

Andres de Medina was a disciple of Juan del Castillo at Seville, where he practised as a painter

[1] Supra, p. 1008.
[2] Ibid. chap. iii. p. 124.
[3] Supra, p. 1002.
[4] Ibid. p. 1052.

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for many years. He drew correctly, says Cean Bermudez, but his colouring was dry and hard. He etched several sacred subjects; amongst others, in 1663, the image of Our Lady of the Mine, "*de la Soterraña*," revered in the church of St. Nicolas, of which the original was revealed in 1392, by the Virgin herself, to a shepherd, in the plains of Segovia.[1]

Ignacio de Iriarte.

Ignacio de Iriarte was born in 1620, at the inland town of Azcoitia, in the province of Guipuzcoa, of which his parents, Estévan de Iriarte and Magdalena Zabala, were natives. Having gleaned some knowledge of painting at home, he came, in his twenty-second year, to Seville, where he entered the school of the elder Herrera. Under that choleric master he became a proficient in the management of colours, but he never learned to draw the human figure with any spirit or correctness. He therefore devoted himself, with excellent judgment, to landscape painting, a rarely-trodden path, in which he became the most distinguished artist of Andalusia.

Marriages.

In 1646 he was residing at Aracena, a picturesque town to the north-west of Seville, not far from the Portuguese frontier, and pleasantly situated on the cool

[1] This image was likewise called Nuestra Señora de Nieva, from a village near which it was found. *Compendio Histórico en que se da noticia de las milagrosas, y devotas imagenes de la Reyna de cielos y tierra Maria santissima que se veneran en las mas celebres santuarios de España*, por Pad. Juan de Villafañe, fol. Madrid, 1740, p. 364.

brow of the Sierra Morena. There he married Doña Francisca de Chaves; and probably remained for a while, studying the fine mountain scenery, and storing his mind with images and his portfolio with sketches, which he afterwards reproduced in his compositions. Returning to Seville, he was soon left a widower, a disconsolate state from which he extricated himself, without much delay, by marrying, in 1649, his second wife, Doña Maria Escobar. By the diligent exercise of his pencil, he soon acquired considerable reputation. An original member of the Academy of Seville, he was appointed, in 1660, its first secretary, a post which he again held from 1667 to 1669. He was for many years the intimate friend and associate of Murillo, who so highly admired his landscapes that he was wont to say they were painted by divine inspiration.[1] Like Claude and Courtois, the two artists frequently engaged in joint works, of which Murillo executed the figures and Iriarte the backgrounds. This amicable partnership was at last unhappily dissolved, in consequence of a dispute about a series of pictures on the life of David; in which each artist insisted on doing his portion of the work last.[2] Displeased with his friend's obstinacy, Murillo finally resolved to dispense with his assistance altogether, and accordingly painted the whole him-

Quarrel with Murillo.

[1] Palomino, tom. iii. p. 609.

[2] Supra, p. 1093.

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self. Within the present century, the Santiago collection at Madrid possessed a landscape, nearly finished, by Iriarte, with figures, mostly sketched by Murillo, which was said to have remained untouched from the time of the rupture,[1] and which proves that the Sevillian painter's demand was not always resisted by the Biscayan. As Iriarte's name does not appear in the records of the Academy of Seville after 1669, Cean Bermudez conjectures that his health may have then declined, or that he may have removed to some other part of Spain. Perhaps his dispute with Murillo may have led to his withdrawal from the institution, for he died in 1685, says Palomino, at Seville.[2]

Works.

The works of Iriarte, though highly esteemed, are of rare occurrence. The Royal Gallery at Madrid possesses three of his best landscapes, with rocks and water, and a few occasional figures.[3] In the National Museum there is also a pleasing work, a cataract dashing amongst brown crags and old trees, with a meditating monk in the foreground, and a range of blue mountains in the distance. The Hermitage at St. Petersburg has a landscape with cattle,[4] and the Louvre a composition on the subject

[1] Quilliet, *Dictionnaire des Peintres Espagnoles*, p. 103, note **.
[2] Palomino, tom. iii. p. 610.
[3] *Catálogo* [1843], Nos. 515, 526, 532 [edition 1889, Nos. 745-8].
[4] *Livret*, salle xli. No. 61, p. 417. [*Catalogue*, 1887, No. 388, p. 135.]

of Jacob's dream.[1] Sir Frederick Roe[2] possesses an admirable specimen of smaller size, which formerly belonged to Don Julian Williams. Its principal feature is a ruined castle, embosomed in woods and backed by grey hills; in the foreground is a bank covered with browsing sheep, and a river broken with a waterfall.

Iriarte has been called the Spanish Claude Lorraine;[3] but his style has a greater affinity to that of Salvator Rosa. Like the Neapolitan, he haunts the wilderness,

"Per mezz' i boschi inospite e selvaggi;"[4]

and he delights in depicting the headlong streams and rugged glens of the Sierra Morena.[5] In one respect, however, he resembled Claude, in his incapacity to design figures, which might, in general, be expunged from his works without loss. He sometimes painted fruit and flower-pieces, of which two good examples adorn the gallery of the Louvre.[6]

Cristobal Ferrado.

Cristobal Ferrado was born at Anieva, a village in the principality of Asturias, about 1620. His

[1] Gal. Esp., No. 121 [sold 1853].
[2] At 96 Piccadilly.
[3] *Livret de la Gal. Imp. de St. Petersburg*, p. 515.
[4] Petrarca, son. cxliii.
[5] Widdrington, *Spain and the Spaniards in* 1843, vol. i. p. 205.
[6] Gal. Esp., No. 122. Collection Standish, No. 106 [sold 1853].

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parents were of honourable descent, and his brother Agustin held the post of archpriest of the district. Having determined to embrace the monastic profession, he took the Carthusian vows on the 2nd of July 1641, at the convent of S^ta^ Maria de las Cuevas, near Seville. There he applied himself to the study of painting, in which he acquired considerable skill, with the assistance perhaps of some instruction from Zurbaran, the friend and guest of the convent.[1] For one of the cloisters he painted a picture of Michael the Archangel, and nine landscapes, with figures representing passages from the lives of various Carthusian worthies. The great cloister, the hospital, and the prior's cell were likewise adorned with his works, representing Our Lord, the Virgin, St. Jerome, and other sacred subjects. Cean Bermudez found various entries in the conventual books of sums disbursed for colours, pencils, and canvas, for Father Cristobal, to whom he assigns a respectable place amongst the artists of Andalusia. His drawing was correct, and his composition skilful; and his colouring had considerable richness and force. As a monk, he was a pattern of austerity and devotion; and martyred for many years by the stone, he endured that painful disease with exemplary patience. Being highly esteemed by

[1] Supra, chap. xi. p. 921.

his order, he was chosen procurator and rector of the Chartreuse of Cazalla. It is possible, however, that he never took possession of that post, for he died within the walls of S^ta^ Maria de las Cuevas, on the 29th of April 1673.

Francisco de Herrera, the Younger, was the second son of the surly and celebrated painter of the same name.[1] Born at Seville in 1622, as he grew up in his father's studio, he learned to imitate his style with considerable success. But as he approached man's estate, finding the paternal tutelage daily more harsh and intolerable, he took occasion to decamp with what money the house afforded, and made his escape to Rome.[2] There he studied architecure and perspective, and painted "bodegones," especially fish, with so much effect, that he became known amongst the artists as "*il Spagnuolo degli pesci*." He bestowed little time or attention, however, on higher subjects, or on the great old models of painting and sculpture; nor did he aspire to become anything better than a pleasing colourist.

Francisco de Herrera, el Mozo.

Flight to Rome.

When he received intelligence of the death of his father, in 1656, he returned to Spain, and established himself at Seville. For the Most Holy Brotherhood of that city he soon afterwards painted a large composition representing the four doctors

Return to Seville.

[1] Supra, chap. vii. p. 529.

[2] Ibid. p. 533.

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of the Church adoring the Host and the Immaculate Conception, which was placed in the Sagrario of the Cathedral. He likewise executed for the chapel of St. Francis, in the Cathedral, a picture of that saint borne to heaven by angels. Of both these works etchings were afterwards made by Matias Arteaga. The St. Francis, although wanting in simplicity and repose, is one of the best productions of the artist. He likewise painted portraits with great success; and Palomino speaks of one of these, a Frenchman, in shooting costume, loading his gun, as a "miracle of art."[1] In January 1660 he was chosen second president of the Academy of Seville, as the deputy or assistant of Murillo, but his name was the first which was affixed to the deed of incorporation.[2] He remained, however, but a short time in the institution; caprice, or quarrel, or change of residence, having led him to withdraw himself before the month of November of that year.

Removal to Madrid.

Jealousy of Murillo is supposed by Cean Bermudez to have been the cause of Herrera's removal to the capital. He settled at Madrid at the end of 1660, or early in 1661. The barefooted Carmelite friars soon employed him to paint an altar-piece for the high-altar of their church, on the legend of

[1] Palomino, tom. iii. p. 610.

[2] Supra, p. 1008, note 2.

St. Hermenegild, the subject of his father's most celebrated work. Of this task he acquitted himself much to the contentment of the Carmelites, and so entirely to his own satisfaction, that he remarked that the picture deserved to be carried to its destined place to the sound of trumpets and drums. Succeeding fathers, however, seem to have held it in less esteem, for in the course of time it was removed from the church to the staircase of the convent. Herrera next painted some frescoes in the church of San Felipe el Real, on the roof of the choir, which were so highly admired, that his reputation reached the Alcazar and the ear of the King. It being in contemplation to paint the dome of the chapel of Our Lady of Atocha, Philip IV. said to Sebastian Herrera Barnuevo,[1] that he had heard of a painter, of his name, of ability sufficient for that work. The friendly architect being willing to vouch for the abilities of his namesake, the work was entrusted to Herrera. He accordingly painted the Assumption of the Blessed Virgin, with the Apostles standing below, on the holiest roof of Madrid, the roof which sheltered that celebrated image of Our Lady—

"Morena, pero hermosa
Tan divina y milagrosa

[1] Supra, chap. x. p. 865.

Que la atocha que pisaba
Convertiá en lirio y rosa," [1]

"Black but comely," and endued
So by Him, who all disposes,
That the grass whereon she stood
Bloom'd with lilies and with roses,—

a venerable piece of statuary, carved, or at least coloured and varnished, by St. Luke himself.[2] This fresco, being allowed to go to decay, was retouched by Muñoz and Arredondo. Herrera likewise painted some medallions and other ornaments in the presbytery of the church, which were afterwards altered by Luca Giordano, by order of Charles II.

Chosen painter to the King.

He was soon afterwards appointed painter to Philip IV., a distinction which gained him much patronage at court, and the honour of having one of his pictures placed in the Admiral of Castile's gallery of select works of the Spanish masters.[3] In the next reign he received a key, as one of the deputies of the Aposentador-mayor; and in 1671, he was appointed master of the royal works in the room of Gaspar de Peña. In the latter capacity he

[1] Lope de Vega, *Isidro de Madrid*, canto viii.; *Obras*, tom. xi. p. 232. Some say that the image was brought from *Antioch*, *Antoquia*, which the vulgar changed into *Atocha* "como parroquia en *parrocha*," p. 241; others attribute the name to the bass-weed, *atocha*, amongst which it was discovered, after being hidden from the Moors by Garcia Ramirez.

[2] Villafañe, *Milagrosas Imagenes*, p. 80. Salas Barbadillo wrote a poem in praise of this image, entitled *La Patrona de Madrid restituida*, 4to, Mad. 1609. See also *Handbook* [1845], p. 773 [3rd edit., 1855, p. 711].

[3] Supra, chap. x. pp. 840, 841.

Works of architecture.

was sent to Zaragoza in 1677,[1] to design and superintend the renovation of the Cathedral of the Pillar. His plans were equally remarkable for the speed with which they were prepared, and for the wretched architectural taste which they displayed. During his absence in Aragon the court-artists, Carreño and Filipin, being ordered to design a silver statue of San Lorenzo for the Escorial, he chose to take offence at their invasion of his province, and, on returning to Madrid, revenged himself by writing a lampoon. Nothwithstanding this sally he was employed in 1680 to take the levels for a canal, to be led off from the Jarama at Aranjuez for purposes of irrigation.[2] He continued to reside at the capital till his decease, which took place in 1685. Chagrin at not obtaining the post of painter-in-ordinary to Charles II. is said to have been the cause of his death. He was interred in the parish church of San Pedro.

Character.

"From the hide come the straps,"[3] says a Castilian proverb, of which the younger Francisco Herrera may have been cited as an apt illustration by those who had known his eccentric sire. He was a genuine chip of the old cross-grained Herrera

[1] *Handbook* [1845], p. 960 [3rd edition, 1855, p. 910]. Ponz, tom. xv. p. 7, erroneously says 1686.

[2] Alvarez y Baena, *Descripcion de Aranjuez*, p. 355.

[3] "Del cuero salen las correas." The same idea is likewise given in another which more resembles our own, "De tal pedaço, tal retaço." Nuñez, *Refranes*, fol. 31-2.

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Anecdotes.

block. Ever jealous of his fellow-artists, he believed that they were all jealous of him. On the dome of Our Lady of Atocha, he thought fit to symbolise their reciprocal ill-will by modelling a lizard gnawing the stucco-scroll upon which his name was inscribed, whilst some laughing children made the sign of the fig ;[1] thus turning a religious work into a vehicle of malice and uncharitableness, like a Rodriguez or a Warburton. In a picture of San Vicente Ferrer, likewise, there was a dog mouthing the jaw-bone of an ass, which was supposed to convey some covert satire; and in other works he frequently wrote his name on a piece of paper which rats, meaning rivals, were tearing to pieces. He stood much on his dignity, and was ever ready to avenge an affront by means of a caricature. At a certain sale of pictures he was employed to select the best for the gallery of a grandee, who, however, going to the place in person, saw fit to reject those chosen by the artist for others of inferior merit. Herrera immediately seized his pencil, and, inspired by offended pride, produced a very clever sketch of a monkey, grinning with delight, as he gathered a thistle from a bed of roses. It was his intention to present this agreeable allegory to the great man at whom the ridicule was pointed.

[1] Palomino, tom. iii. p. 613—"haciendo higas"—see chap. ii. p. 91, note.

A prudent friend, however, says Palomino, one Don Antonio de Sotomayor, representing the possible consequences of such a measure, got possession of the drawing, and preserved the fortunes of the artist at the expense, perhaps, of his reputation as a wit.[1]

Style and merits.

Herrera, with much of the mechanical facility, inherited little of the genius, of his father. He coloured with some brilliancy, but his drawing is strained, and his composition, for the most part, full of flutter and affectation. His small "bodegones," however, were well painted, and he excelled in flower-pieces. The title-page of La Torre Farfan's "Feasts of Seville"[2] was engraved from his design by Arteaga. For the chapel of the Biscayans, in the Franciscan convent at Seville, he designed the ornaments of the dome, which, however, were little more to his credit as an architect than his doings at Zaragoza.

Fernando Marquez Joya.

Fernando Marquez Joya was a painter of some reputation at Seville in 1649, when he executed the portrait of Cardinal-Archbishop Spinola, afterwards engraved by Vauder Gouwen. He was a member of the Academy from 1668 to 1672, when he is supposed to have died. As an artist he was a tolerably successful imitator of the style of Murillo.

[1] Palomino, tom. iii. p. 612, informs us that the collector who figured as the monkey was no less a personage than the minister Olivares; which is impossible, as he was dead eight years before Herrera came to Madrid. The thing may, however, have happened with Haro or his son Heliche, or with the Admiral of Castile, a picture-collecting grandee, who possessed more cash than critical skill.

[2] Supra, p. 1070.

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Juan Martinez de Gradilla.

Juan Martinez de Gradilla was a scholar of Zurbaran at Seville. In the days of Cean Bermudez, his sole surviving work was a fresco, ruined by the "havoc of repair," in the refectory of the convent of Mercy. Being chosen, however, to paint a conspicuous work in that fine convent, he was doubtless an artist of consideration. He was one of the founders of the Academy, and one of its steadiest supporters until 1673, which was probably the date of his death. Twice Mayordomo of the society, he on one occasion cancelled a debt which it owed him on his accounts. He likewise presented to the common stock, a donation of charcoal, and a portrait of Philip IV. For two years he held the post of consul or vice-president, of which the duty was to place the models and overlook the scholars, an appointment which affords evidence of the respect in which his professional abilities were held.

Bernabé de Ayalá.

Bernabé de Ayalá, a Sevillian by birth, was a promising scholar of Zurbaran, whose course of instruction was unfortunately cut short by the removal of that master to Madrid in 1650.[1] He had learned, however, to imitate his style with considerable felicity; and, like Zurbaran, he excelled in depicting draperies of brocade and other rich stuffs, which he painted from the lay figure. His

[1] Supra, chap. xi. p. 924.

best works were executed for the church of San Juan de Dios at Seville, and consisted of a picture of the Assumption of the Virgin, over the high-altar, a series of Apostles, and six other saints in other parts of the building. An original member of the Academy, he was a constant attendant at its meetings; and as his name disappears from its records in 1673, it is probable that he died in that year.

Pedro Ramirez.

In 1660 Seville had no less than four painters named Ramirez, who may have been brothers or relatives. Of Pedro nothing is known but the name.

Felipe Ramirez.

Felipe was a clever painter of small "bodegones," generally representing dead game. Cean Bermudez possessed a large drawing signed with his name, carefully executed on paper, and representing the martyrdom of St. Stephen. He likewise was the owner of the only specimen he had seen of

Cristobal Ramirez.

Cristobal Ramirez, a sketch of the Virgin, appearing at the top of a holm-oak to an adoring Moor, with a body of cavalry retreating in the distance. There are two holy images of the Virgin of the holm-oak,[1] one at Arciniega in Biscay, the other at Ponferrada in the remote highlands of Leon, both found in the old days of easy faith in trees of that kind, like the

[1] Villafañe, *Milagrosas Imagenes*, pp. 197, 201. Both are known as Nuestra Señora de la Encina. The first was a great protectress of sailors, and was found in a tree near the church which was afterwards built to her honour. The second was hidden by the Christian Goths, "en una de las mas corpulentas" trees of the forest, where the Templars

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Gerónimo Ramirez.

enchanted lady in the ballad.[1] The sketch probably was founded on a legend of one or other of them. Gerónimo Ramirez was a scholar of Roelas, and painted with considerable skill and resemblance to the style of that master. In the church of the Hospital de la Sangre, there is an altar-piece, painted and signed by him, representing Pope St. Gregory surrounded by his cardinals, a work of some merit.

Pedro de Camprobin.

Pedro de Camprobin was a skilful painter of flowers, and an original member of the Academy. His flower-pieces were highly esteemed at Seville, and twelve of them adorned a chapel in the convent of San Pablo. The best are usually signed *Pedro de Camprobin Pasano.*

Engravers. Juan Mendez.

Juan Mendez was an engraver of some skill, who flourished at Seville, and executed in 1627 an architectural frontispiece, with Ionic columns and various figures, designed by one Juan de Herrera, for Rodrigo Caro's edition of the apocryphal chronicle of Flavius Lucius Dexter.[1] The art was likewise

discovered her about 1200, when they were clearing the site for the town. *Handbook* [1845], p. 595 [3rd edition, 1855, p. 538].

[1] The pretty Romance de la Infantina, Grimm's *Silva de romances viejos*, sm. 8vo, Vienna, 1831, p. 259.

"A caçar va el cavallero a caçar como solia
Los perros lleva cansados, el falcon perdido avia;
Arrimara sea un roble, alto es a maravilla,
En una rama mas alta viera estar un infantina," &c.

Translated by Mr. Lockhart, *Spanish Ballads*, 4to, London, 1823, p. 164.

[1] *Flavii Lucii Dextri omnimodæ Historiæ, quæ extant, fragmenta,*

practised by Pedro de Campolargo, a painter of some repute in 1660. At Cordoba, Fray Tomas de los Arcos engraved, in 1633–4, two plates of armorial bearings for medical books by Leyva and Hermosilla,[1] and Fray Ignacio de Cardenas, about 1662, the arms of the families of Cordoba and Figueroa, and some prints of sacred images revered in that city. By the latter there also exists a large plate of the arms of the Count of Benevente, executed at Granada, in a very ornate style.

Pedro de Campolargo.

Fray Tomas de los Arcos.

Fray Ignacio de Cardenas.

A few sculptors closes the long array of Andalusian artists in this reign. Gaspar de Ribas was the scholar of Martinez Montañes, and carried on his profession at Seville. He carved the retablo of Our Lady of the Rosary, in the church of the nuns of S^ta^ Paula, for which he was paid 16,600 reals, on the 1st of August 1642. The design was in tolerable architectural taste, and would bear comparison, says Cean Bermudez, with similar works of Alonso Cano in the same church. Ribas had two sons, Francisco and Gonzalo, whom he instructed in his own profession. The first was a carver of retablos, and, in conjunction with Alfonso Martinez, executed those of the high-altar of the

Sculptors.

Gaspar de Ribas.

Francisco de Ribas.

cum chronico M. Maximi, Helecæ et S. Braulionis, notis illustrata, 4to, Hispali, 1627.

[1] The subjects are unpleasant, but the titles may be found in Antonio; *Bib. Nova*, tom. i. pp. 436, 526. Dr. Fro. de Leyva wrote also a treatise against the use of tobacco, which was about as effectual as the *Counterblaste* of our Scottish Solomon.

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convent of Mercy, and of the chapel of St. Paul in the Cathedral. In 1663 he was employed to carve the great retablo of the Sagrario of the Cathedral, erected at the expense of the Most Holy Brotherhood, and designed by Sebastian de Ruesta, a painter of some skill, and cosmographer to the India Board.[1] Six years afterwards he executed another for the brotherhood of the Biscayans, who placed it in their chapel in the Franciscan convent, and paid the artist 110,000 reals for his labour. His retablos are inferior, says Cean Bermudez, to those of his father, and betoken the rapid decline of architectural taste.

Gonzalo de Ribas.

Gonzalo de Ribas, an original member, and for ten years a zealous supporter, of the Academy, was a painter as well as a sculptor; and painted, in 1673, the banners for the flagships of the royal fleet.

Alfonso Martinez.

Alfonso Martinez was a distinguished scholar of Martinez Montañes. He was at best, however, a diligent imitator of that master's style, the graces of which he never fully acquired. Amongst his best works were the retablos of St. John Baptist, St. John the Evangelist, and St. Augustine, in the church of the nuns of San Leandro, with their

[1] The office of cosmographer, *cosmógrafo de la casa de Contratacion*, was held by two persons, the business of the first being to read lectures on geography and practical navigation, whilst the second superintended the construction of the maps and instruments. Ruesta seems to have been second cosmographer, for he is mentioned as the author of a map by Veitia Linage, *Norte de la Contratacion*, p. 146.

statues, excepting those of the two Saints John, which were carved by his master. The Baptist's altar bore this inscription—Á MAYOR GLORIA DE DIOS Y HONRA DEL MAYOR DE LOS NACIDOS LO MANDÁRON HACER JUAN PENANTE DE NARVAEZ Y D^{A} ANA XIMENEZ SU MUGER PARA SÍ Y PARA SUS HEREDEROS AÑO DE 1662. He afterwards finished the chief retablo of the nuns of San Clemente, an important work, designed, contracted for at the price of 22,000 ducats, and begun by Martinez Montañes, many years before, but stopped in 1625 by the Chapter during the vacancy of the archiepiscopal throne. Martinez being the intimate friend of the sculptor, F. de Ribas, they constructed several retablos together, Ribas undertaking the architectural work, and Martinez carving the statues. A Magdalene, covered with real drapery, in the Hospital de las Bubas, and several other sacred images in various churches, are likewise ascribed to the chapel of Martinez. He died on the 28th of December 1668; was buried in the church of San Martin.

Josef de Arce.

Josef de Arce, another pupil of Martinez Montañes, executed the eight colossal stone statues, the four Evangelists and the four doctors of the Church, placed on the balustrades of the Sagrario of Seville Cathedral, and the saintly figures carved in wood, which adorned the high-altar of the Carthusians at Xeres; all of them works of some merit. Juan Garcia, a disciple

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of the same school, produced some good carvings, especially a figure of Our Lady of Sorrows, in the conventual church of Mercy, at Seville.

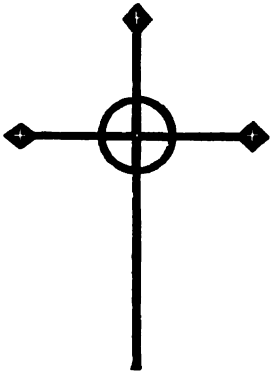
Giuseppe Micael.

Giuseppe Micael, an Italian, was a sculptor of some repute at Malaga. About 1631 he began to carve the statues of the choir-stalls in the Cathedral, a work which, however, he did not finish. The bishop's throne is attributed to his chisel. In 1635 he executed the image of Our Lord at the column, famous for its miracles during the plague in 1649, in which, as has been already related,[1] the artist was himself carried off.

Goldsmith. Juan Bautista Franconio.

The only goldsmith of note in Andalusia in this reign was Juan Bautista Franconio, who wrought at Seville about 1630, and was the friend of Pacheco.

[1] Supra, chap. i. p. 29.



CHAPTER XIII.

REIGN OF CHARLES II. 1665–1700.

Death of Philip IV.

PHILIP IV., after receiving, like Velazquez, the last sacraments of the Church, from the hands of the Patriarch of the Indies,[1] and after being solemnly exorcised by his chaplains, died of a malignant fever on the 16th of September 1665.[2] His body, "clothed in a musk-coloured silk suit," and with the head combed, the beard trimmed, and the face and hands painted,[3] lay in state for two days in the private theatre of the Alcazar. Carried thence to the Escorial with all the pomp befitting a King of the Spains and the

[1] Supra, chap. ix. p. 793. [2] Dunlop's *Memoirs*, vol. i. pp. 639–40.
[3] Lady Fanshawe's *Memoirs*, p. 221.

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New World,[1] it was laid in the splendid Pantheon to which he had, eleven years before, committed the ashes of his ancestors.[2] Although his life had been distinguished by few kingly actions or qualities, his death was soon felt to be a national calamity. The incapacity, the dissensions, and the disastrous policy of those who swayed the sceptre of his infant son, hastened and consummated the downfall of Spain. In the last Philip, with his regal mien, and envied moustachios,[3] the house of Austria lost the sole remaining prince who was worthy of the pencil of Velazquez; the Castilian court, a sovereign of amiable disposition and cultivated taste; and Castilian art, the most powerful, discerning, and generous of patrons.

Queen Mariana.

On the death of her husband, Queen Mariana became Regent of the kingdom. In that high place her chief object of anxiety was to keep at a distance from public affairs Don Juan of Austria, the only Spaniard who was fitted to conduct them. During her regency of twelve years, the machinery of government at home was daily growing more rotten and

[1] *Descripcion de las honras que se hicièron á la Cathólica Magd. de D. Phelippe Quarto Rey de los Españas y del Nuevo Mundo*, por el Dr. D. Pedro Rodriguez de Monforte, Capellan de S. M. (with many engravings by P. de Villafranca), 4to, Madrid, 1666.

[2] Supra, chap. viii. p. 604.

[3] "Qué hombre està!" says Velez de Guevara, speaking of Philip IV., "que bizarros bigotes tiene, y como parece Rey en la cara y en la arte!" *Diablo Coxuelo*, p. 110, quoted by Dunlop, *Memoirs*, p. 655.

unmanageable; while, abroad, the King of France was possessing himself of the fortresses of the Spanish Netherlands, and the buccaneers were ravaging the fairest cities of Spanish America. No love or patronage of literature or art in any degree atoned for her political incapacity. Yielding perhaps to the exigencies of the climate, she set the example which female rulers in Spain have generally followed, of dividing her confidence between her confessor and her lover. The latter, a handsome Andalusian, named Fernando Valenzuela, was introduced to her notice by Father Nithard, a German Jesuit, who performed the functions of the former.[1] Neither of these important personages were endowed with the taste of Olivares. Valenzuela, however, the Queen's *duendo* or fairy, as he was nicknamed, possessed a certain portion of brains beneath his beautiful hair. He wrote little dramatic pieces of some humour, for the diversion of his royal mistress and the audience of her private theatre. The few architectural works undertaken during this reign by the Crown were executed or planned in the short ministry of the Queen's minion. At Madrid he rebuilt the Plaza Mayor, great part of which had been destroyed by fire; and he finished one of the towers and the grand front of the Alcazar. Near the gate of Toledo,

Fernando Valenzuela.

[1] Dunlop's *Memoirs*, vol. ii. pp. 108–122.

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he projected, and perhaps commenced, one of the pompous bridges,[1] of which a facetious envoy remarked, that they ought to be sold to buy water for the Manzanares.[2] Across this stream, which, although called "the driest in Europe,"[3] has been a great source of smart sayings, he likewise threw another bridge near the palace of the Pardo. His vanity and presumption, the arrogant mottoes and devices by which he loved to proclaim himself on public occasions the paramour of the Queen, soon, however, became intolerable to the grandees, and removed him from the post which enabled him to improve and display his taste at the public expense. Degraded from his dignities, and banished from Europe, the rest of his life was passed in acting his own plays at Manilla, and breaking horses at Mexico.

Don Juan of Austria.

His fall took place in 1677, when the young King, attaining the age of fifteen and his majority by his father's will, wisely called Don Juan of Austria to the chief place in his councils. This prince, the bastard son of Philip IV. by the beautiful actress Maria Calderona, is one of the few men who have

[1] Dunlop, vol. ii. p. 114, says, "he constructed this bridge at the cost of half a million of ducats." In *Los Arquitectos*, tom. iv. p. 57, we find that it was not begun until 1682.

[2] Madame d'Aulnoy, *Voyage*, tom. iii. p. 9.

[3] *Relation de Madrid*, p. 2. The author of *Mémoires de la Cour d'Espagne depuis l'année* 1679 *jusqu'en* 1681, 12mo, Paris, 1733, likewise has his fling at this unfortunate river, p. 3. These memoirs seem to be a compilation from Madame d'Aulnoy and others.

added fresh lustre to a name already famous. In military genius only was he inferior to the hero of Lepanto. His youth had been passed in retirement at Ocaña, and devoted to the cultivation of his mental powers. No legitimate son of the house of Austria could approach him in vigour of intellect, or in variety of knowledge and accomplishments. He spoke and wrote five languages well, and understood others; he was well versed in history and the philosophy of the schools, and he took great delight in chemistry, judicial astrology, and the mathematics. Skilled in mechanical pursuits, he was a turner, a goldsmith, and a manufacturer of arms; and he could make and play upon almost every kind of musical instrument.[1] His father, who loved him above all his children, assigned him Eugenio de las Cuevas as his drawing master. Under the instructions of that artist he acquired a degree of skill seldom attained by an amateur; and Juan de Carreño remarked, on seeing a picture painted by him on porcelain, that if he had not been born a prince, he might have made his fortune as a painter. The most accomplished gentleman, Don Juan was likewise the ablest commander, of Castile. His early successes in

[1] Greg. Leti, *Vita di Don Giovanni d'Austria*, 12mo, Cologne, 1686, p. 630.

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the Two Sicilies and in Catalonia displayed considerable military capacity, although the disasters which afterwards attended his arms in Flanders and Portugal prove that his genius could not cope with that of Turenne or of Schomberg. It was in consequence of these disasters that Queen Mariana, who hated Don Juan for his influence with her husband, at last succeeded in alienating the affections of Philip IV. from his once favourite son, and in depriving him of all share of power during the minority of his brother. When called to the administration, Don Juan retaliated by placing the Queen-mother in honourable imprisonment at Toledo. His success in reforming the abuses of the home government and the foreign policy of Spain fell far below the expectations which had been raised on either side of the Pyrenees. The most important of his measures was breaking off the King's marriage, projected by his mother, with an Archduchess of Austria, and providing for him a French bride in the person of Maria Louisa of Orleans. This match was hardly concluded, when the cares and chagrins of office brought on a fever, of which he died in 1679, in the fiftieth year of his age, and the second of his ministry. He left the King his heir, and he showed some magnanimity in bequeathing some valuable pictures to his enemy

the dowager Queen. In early manhood the friend of Ribera at Naples, he frequently sat for his picture to that master, who made an equestrian portrait of the young and handsome plenipotentiary the subject of his finest etching.[1] His later portraits, by Carreño, convey a favourable impression of his person. Like the first Don Juan, he excelled the legitimate sons of his house no less in

"Exterior form, outward accoutrement,"[2]

than in the inward qualities of mind. To the better features of his father's countenance, and his dignified bearing, he added the rich complexion and fine dark hair and eyes of the Nell Gwynne of Castile.

Charles II. may be called the melancholy monarch, to distinguish him from his uncle and namesake, the second Charles of England, who is familiarly known to history as the merry one. Feeble in body and imbecile in mind, he was a martyr to despondency, the hereditary malady of

[1] Supra, chap. x. p. 905. This beautiful plate, the best and rarest of the series, is 13⅞ inches high by 10⅛ inches wide. At the top is the name El S^mo. S^or. Don Juan de Austria. The figure of the Prince is very good, but the horse is somewhat stiff, and awkwardly placed, prancing on the brink of a precipice overhanging the sea. The finely engraved portrait by Nanteuil, though one of the most esteemed of that master's works, is an effigy of very doubtful authenticity. There is a better Flemish print.

[2] *King John*, act i. sc. 1, l. 211.

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his race. It was the selfish policy, both of his mother and of Don Juan, to keep him in a state of mental darkness and dependence, in order to prolong and secure their tenure of power. Their care was, not to encourage, but to prevent the expansion of a mind naturally narrow. In spite, however, of the disadvantages of his education, some glimmering of the ancient taste of his house may be seen in the last male descendant of Charles V. He loved pictures more than anything but his dog and gun, or his beads. When a mere child, hearing that Velazquez had been a knight of Santiago, he proposed to confer the cross of that order on Carreño, his painter-in-ordinary. His discernment in matters of art was not indeed precocious, for before he had seen his first Queen, he was enchanted with a squinting miniature portrait of that ill-fated princess, which greatly shocked the lively French countess,[1] to whom we are so largely indebted for our knowledge of the court-gossip of his reign. He retained in his service Carreño, Coello, and Muñoz, the most considerable Castilian painters of the time; and he is said to have invited Murillo to remove from Seville to Madrid.[2] His favourite artist, however, was Luca Giordano, who, in point of merit, bore

[1] Madame d'Aulnoy, *Voyage*, tom. iii. p. 168.
[2] Supra, chap. xii. p. 1048.

the same relation to those able Spaniards which Zuccaro bore to El Mudo. Besides a large salary and ample allowances, he gave this fortunate Neapolitan the key of chamberlain; and provided his sons with posts of honour and profit. Accompanied by the Queen, he frequently visited him, when at work in his studio, and on these occasions used to insist that he should remain covered like the best grandee of Castile. Two works of this master he sent as a present to his father-in-law, the Duke of Orleans; a compliment which that prince acknowledged by contributing, in return, a "St. John in the Desert," by Mignard, to the galleries of the Escorial.[1] Charles cordially hated France and Frenchmen,[2] could not abide French poodles or ragouts, and was wont to speak of the ambassador

[1] Mouville, *Vie de Mignard*, p. 124.

[2] *Lettres de la Marquise de Villars, Ambassadrice en Espagne dans le temps du mariage de Charles II. avec la Princesse Marie Louise d'Orleans*, 12mo, Amsterdam, 1760, p. 79. Marie Gigault de Bellefonds, born 1624, died 1706, wife of Pierre Marquis de Villars, and mother of the Maréchal Duc, the hero of Denain, is described by St. Simon (*Nouveaux Mémoires de Dangeau*, 8vo, Paris, 1818, p. 175) as "une bonne petite femme, sèche, vive, méchante comme un serpent, de l'esprit comme un démon, d'excellente compagnie." Her letters from Spain are addressed to Madame de Coulanges, the correspondent of Madame de Sevigné, to whose circle she belonged. They are very lively and pleasant, and as a record of the manners of the Castilian court, of high historical value, though by no means flattering to the national pride. The fair writer disliked both the country and the people from the first, for Madame de Sevigné (*Lettres*, tom. vi. p. 17), quoting an unpublished letter, written by the ambassadress on her arrival at Madrid, says, "Elle dit qu'il n'y a qu'à être en Espagne pour n'avoir plus d'envie d'y bâtir des châteaux."

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of his most Christian uncle as a *gabacho*,[1] a comprehensive term of contempt long applied by the Iberian to the Gaul.[2] But he was so pleased with this picture that he immediately ordered two others, of an indicated size and for a particular situation, representing the classical fables of Apollo and Daphne, and Pan and Syrinx,[3] themes to which the soft pencil of Mignard was admirably qualified to do justice.

Architectural and other works.

The stately structures of the Austrian Kings of Spain received but few embellishments from Charles II. To the Escorial, which, in his reign, narrowly escaped destruction by fire,[4] he contributed a silver statue of St. Lawrence, weighing a quarter of a ton,[5] and holding in its hand a bar, more precious than gold, of that jocose martyr's[6] veritable gridiron. The rusty iron, perhaps, may still remain to the monastery, but the splendid saint has not survived the French invasion. The frescoes of Giordano, and the altar of the Santa Forma[7] in the sacristy are the sole memorials of Charles II. now in the Escorial. New palaces, or new royal convents, were burdens

[1] *Mémoires de la Cour d'Espagne*, Paris, 1733, p. 133.

[2] Some conceive the word to mean the dwellers on *Gaves*, as many of the French Pyrenean streams are called; others, with more probability, derive it from the Arabic *cabach*, filthy. *Handbook* [1845], p. 975, note [3rd edition, 1855, p. 924].

[3] *Vie de Mignard*, p. 130.

[4] Santos, *Descripcion*, fol. 36.

[5] Ximenes, *Descripcion*, p. 284.

[6] Supra, chap. iv. p. 259.

[7] Ibid. chap. x. p. 836.

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Financial distresses.

not to be borne by the crippled finances of Spain. The treasures of Mexico and Peru were forestalled and mortgaged long before they had crossed the Atlantic, and the pressing exigencies of state were supplied by the open and avowed sale of vice-royalties and other great posts. The ministers could hardly find funds for the annual visits of the court to Aranjuez and the Escorial. Officers of the army begged openly in the streets of garrison towns; and soldiers of the royal guard greedily devoured the eleemosynary soup doled forth at the convents of Madrid. Sometimes, in the Alcazar itself, the gentlemen of the chamber found their table unserved, and the favourite English horses of the Queen went without their corn.[1] The exchequer, indeed, was hardly rich enough, as the French ambassador wrote to his Court, to pay for an *olla* for the royal board.[2] The King himself, careless of all display, and having no friends, had happily no passion for building. Contented with the shabbiest coach at Madrid,[3] he had no desire to enlarge what was already a noble palace. The literary and dramatic glories of the court had passed away with Philip IV. There was now no Calderon

[1] Dunlop's *Memoirs*, vol. ii. pp. 222, 369. *Mémoires de la Cour d'Espagne*, p. 302.

[2] Le Marquis de Louville, quoted by Ph. Chasles, *Études sur l'Espagne*, sm. 8vo, Paris, 1847, p. 82.

[3] Madame d'Aulnoy, *Voyage*, tom. iii. p. 13.

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to write the plays, no Lotti[1] to devise the scenery and properties; the sun was represented by a few lamps of oiled paper, and in a Pandemonium scene, the demons clambered out of the bottomless pit by means of ladders.[2] The King cared for none of these things; his time being pretty equally divided between the chase, his galleries, and the chapel. When he was not shooting wolves in the Sierra, or killing time in the studios, he was adoring relics, assisting at *autos-de-fé*, walking barefoot in processions, chanting anthems, or submitting to degrading penances.[3]

Portraits.

The countenance of this unhappy prince, as pourtrayed by Carreño, is the index of his character. As a child, there is something to please the eye in his pale pensive features and long fair hair, and the projection of his lower jaw is hardly discernible. In later pictures this deformity becomes apparent,[4] as his face grows larger and leaner; his eyes are lustreless, his complexion

> "From pale turns yellow, and his face receives
> The faded hue of sapless boxen leaves,"[5]

and his general appearance is so dementate, that in

[1] Supra, chap. viii. p. 661.
[2] Madame d'Aulnoy, *Voyage*, tom. iii. p. 21.
[3] Dunlop's *Memoirs*, vol. ii. pp. 284–5.
[4] *Spain under Charles II.*, p. 99, where the poor king is graphically described by Mr. Stanhope, in a letter to the Duke of Shrewsbury.
[5] Dryden, *Palamon and Arcite*, book ii.

those days of superstition almost any churchman, but the keen-sighted Primate Puertocarrero, might be excused for enforcing upon the dying monarch the frightful ceremony of exorcism.[1] Weak in mind and diseased in body, weighed down through life by constitutional melancholy, and cares of state under which even a strong man might have succumbed, and tormented on his death-bed by intrigues for the succession, the last inglorious son of Charles V. was one of the most unfortunate sovereigns ever cursed with an hereditary crown.

Queen Maria Louisa.

The first and favourite Queen of Charles II., Maria Louisa, daughter of Philip Duke of Orleans and Henrietta of England, is perhaps the most interesting personage of the Spanish house of Austria. The Peregrina, the pearl of great price of the Castilian crown,[2] never adorned a lovelier or purer brow. Transplanted in the bloom of girlhood from the brilliant court of France, and condemned by the selfish policy of her uncle to the arms of an impotent and half-idiot lord, the fate of this fair and gentle creature was but too truly foreshadowed by the omen of the broken mirror which fell to pieces at her touch, to the great horror of the ladies of the

[1] Dunlop's *Memoirs*, vol. ii. p. 299.

[2] "Aussi grosse qu'une petite poire," says Madame d'Aulnoy, *Voyage*, tom. iii. p. 219. The Queen wore it in her hat, at her entry to Madrid.

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palace.[1] Never was splendid misery more hopeless and unhappy. Fresh from the revels of St. Cloud or Fontainbleau, she was shut up in the Alcazar, and permitted neither to ride on horseback, laugh, nor look out of the window;[2] or she was taken by way of recreation to see horses gored to death in the bull-ring, Jews condemned to the stake at an *auto-de-fé*, or wild animals shot down by hundreds in a pen in one of the royal forests.[3] Knowing little Spanish, she was forbidden to speak French; fond of society, she was left in solitude, or in the more irksome company of dueñas;[4] endowed with a heart full of generosity and affection, it was her melancholy task to study the fancies of a feeble fool, jealous he knew not of whom or of what,[5] and detecting a rival sometimes in the French ambassador, sometimes in a French beggar asking alms in the street.[6] Yet no woman, however versed in affairs and intrigue, could have borne herself more wisely in the discharge of her difficult duties, than this young and amiable princess. By a rare combination of firmness and gentleness, she managed to remove many of her chief grievances. She obtained the

[1] D'Aulnoy, *Voyage*, tom. iii. p. 213.
[2] Ibid. p. 214.
[3] *Mémoires de la Cour d'Espagne*, pp. 196, 236.
[4] Ibid. p. 86.
[5] *Lettres de Madame de Sevigné*, 28th Feb. 1680, tom. vi. p. 181.
[6] *Mémoires de la Cour d'Espagne*, p. 155.

friendship and support of the Queen-mother. She baffled, and finally ejected from office, her imperious mistress of the robes, the Duchess of Terranova, that most morose of dowagers, who had wrung the necks of her parrots for speaking French.[1] By humouring her husband's whims and playing with him for hours together at spilikens,[2] she succeeded in gaining his confidence and affections, and a strong influence over his mind; and by a few words spoken in season, she caused his ministers to fear and respect her. Happy would it have been for Charles and Spain, had she lived to close his eyes! But Heaven early doomed "the bright fleur-de-lys to the scythe."[3] After a reign of little more than nine years, and in the twenty-seventh year of her age, she was carried off by a sudden disorder, in 1689, displaying in her last moments those Christian graces which so justly endeared her memory to Spain.[4] In the impoverished state of the royal finances, a Queen-consort had little opportunity of befriending art. She chose a painter, however, of some repute, Leon Leal, for her guardadamas;[5] and her beautiful face

[1] D'Aulnoy, *Mémoires*, tom. ii. p. 36.
[2] Villars, *Lettres*, p. 117.
[3] Flores, *Las Reynas Cathólicas*, tom. ii. p. 983.
[4] *Noticias historiales de la enfermedad, muerte y exequias de nuestra Católica Reyna Dª Maria Luisa d'Orleans, Borbon, Stuart, y Austria*, por Don Juan de Vera Tassis y Villaroel, fol. Madrid, 1690, p. 11.
[5] Supra, chap. x. p. 862.

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was the fairest model which Carreño found at court.

Queen Mariana.

In her successor, Mariana of Neuburg, a good-natured German princess, Luca Giordano had an admiring patron, but art in general cannot be said to have found either a model or a protector. Nor did her endearments obliterate in the breast of her husband the image of his beloved Maria Louisa, for one of the last acts of his melancholy life was to open the tomb of his first wife, and hang over her embalmed remains, in the sepulchral vault of the Escorial.[1]

Other patrons of art.

Admiral of Castile.

The love of art, although declining, was not extinguished at Court and amongst the aristocracy. The witty and handsome Admiral of Castile, with the broad lands of the house of Henriquez, likewise inherited his father's fondness for collecting pictures.[2] At Madrid, in his fine palace surrounded by delicious gardens, he lived in luxurious retirement, amusing himself with mistresses and the composition of verses, an exercise at which he was remarkably expert for a grandee.[3] He was a munificent patron of artists, and retained Juan de Alfaro

[1] Dunlop's *Memoirs*, vol. ii. p. 307.

[2] Supra, chap. viii. p. 623.

[3] D'Aulnoy, *Mémoires*, tom. i. p. 136. The French countess was quite captivated by the gallant admiral, and praises his manners and his person, in spite of his age, which he himself thought a misfortune. "Il étoit," she says, "inconsolable d'avoir-déjà cinquante-huit ans."

as his painter, a selection which does no credit to his taste, and justifies the contemporary suspicion, that, in affairs of art, he had less knowledge than zeal. His son-in-law, the intriguing Marquess of Heliche and Carpio, son of the minister Haro, and possessor of the rich collections of Olivares, was somewhat of a Mæcenas, though more noted as a Lothario.[1] In early life the friend and host of the Italian painter Colonna,[2] he improved his knowledge of art and enriched the halls of his palace, during his unwilling residence at Rome as ambassador from Charles II.[3] He died Viceroy of Naples, where he was equally distinguished by the vigour of his administration and by the interest which he evinced for artistic affairs. The Count of Monterey, brother to Heliche, and heir of one of the "Thieves" of the last reign, was likewise the possessor of an hereditary gallery and taste.[4] Treasures of art still enriched the fine mansions of Alba, Oñate, and Peñaranda, Ossuna,

Marquess of Heliche.

Count of Monterey.

[1] His Marchioness was one of the finest women of her day; Villars, *Lettres*, p. 37; whence her lord's notable saying, that if he had a mistress as handsome as his wife, he would be the happiest of men. Dunlop's *Memoirs*, vol. ii. p. 180.

[2] Supra, chap. viii. p. 664.

[3] *Mémoires de la Cour d'Espagne*, pp. 129, 130, where there is an amusing story of a trick played him by the Pope, about a marriage dispensation, a just reprisal for the many incivilities committed by the ambassador in hopes of provoking dismissal from Rome.

[4] Supra, chap. viii. p. 623.

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and that great territorial lord, the Constable of Castile.[1]

Amateurs.

Amateur painters were still to be found, of high rank and respectable skill. Don Francisco Antonio Ethenard y Abarca, born at Madrid of a Castilian mother by a German knight of Calatrava, was himself a member of the same order,[2] a captain in the royal guard, and a painter and engraver as well as an author. He wrote and published, in 1670, a treatise[3] on the use of arms, in which he likewise showed his proficiency in the use of the pencil and graver, by designing and executing an ornamental title-page. Dying at Madrid, early in the eighteenth century, he was buried in the church of St. Gines, in his family chapel of the Conception.

Don Francisco Antonio Ethenard.

Don Juan de Valdes.

Don Juan de Valdes, member of the Council of State for home affairs, painted for his own amusement with considerable skill and intelligence.

Count of Las Torres.

Towards the end of the reign, the Count of Las Torres was a tolerable amateur painter at Madrid.

[1] Don Vincencio Juan de Lastanosa, Señor of Figaruelas, dedicates his scarce treatise on coins, *Museo de las Medallas desconocidas Españolas*, 4to, Huesca, 1645, to Don Bernardino Fernandez de Velasco, Condestable de Castilla y Leon, Duque Marques y Conde, senor *de mil y cuatro cientos* lugares.

[2] N. Antonio, *Bibliotheca Nova*, tom. i. p. 402.

[3] *Compendio de los fundamentos de la verdadera destreza y filosofía de las armas*, 4to, Madrid, 1671. Cean Bermudez gives 1675 as the date, but I follow the professional bibliographer. He also mentions another work by Ethenard, called, *El diestro Italiano y Español*, 4to, Madrid, 1697, not noticed by Antonio.

Gerónimo Mascareñas, a noble Portuguese, was a knight of Calatrava, usher of the curtain[1] to Philip IV., and Bishop-elect of Leyria. The revolution in Portugal, and his adherence to his Castilian sovereign, debarring him from that diocese, he received, in exchange, the mitre of Segovia, and during his residence there amused his leisure with the pencil.[2] He was chaplain and historian of the embassy to Trent to fetch home Queen Mariana, which Velazquez accompanied as far as Genoa.[3] A busy man of letters, he projected and partly executed no less than twenty-six works of history, biography, and antiquarian research, of which he lived to publish seven.[4] Fray Cristobal del Viso, of the Order of St. Francis, and commissary-general of the Indies, was also a painter, and left to the Capuchins of Cordoba a series of pictures of the canonised Franciscans. Don Francisco Vera Cabeza de Vaca and Don Francisco de Artiga distinguished themselves amongst the remote gentry of Calatayud and Huesca by their talents for painting and architecture. At Seville, we shall find Don Pedro Nuñez de Villavicencio, a military knight of St. John, amongst the ablest

Bishop Mascareñas.

Fray Cristobal del Viso.

Don Francisco Vera Cabeza de Vaca.

Don Francisco de Artiga.

Don Pedr Nuñez de Villavicencio.

[1] Supra, chap. viii. p. 625, note 2.
[2] Palomino, tom. i. p. 186.
[3] Supra, chap. ix. p. 752.
[4] A list of his intended works will be found in the Prólogo to his *Viage de la Reyna;* his published writings are enumerated by Nic. Antonio, *Bib. Nova*, tom. ii. p. 589.

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Don Salvador Roxas.

Don Estevan de Espadaña.

Don Nicolas de Villacis.

Lady artists.

Duchess of Bejar.

Countess of Villaumbrosa.

Doña Mariana Cueva Benavides.

scholars of Murillo; and Don Salvador Roxas y Velasco, likewise a man of family, and amateur of the pencil, was a constant student at the Academy, and a subscriber to its funds. Don Estevan de Espadaña, inquisitor in the Holy Office at Valencia, indulged in painting as a recreation, and was a patron of the Academy established by the artists of that city in 1676. Even Murcia had its amateur-painter in Don Nicolas de Villacis.

A few ladies of rank also were distinguished by their skill in the fine arts. Doña Teresa Sarmiento, Duchess of Bejar, probably daughter-in-law to the ducal amateur of the last reign,[1] under the instructions of the elder Rizi,[2] upheld the artistic honours of the house of Zuñiga. She presented several pictures, painted by herself, to various churches at Madrid; and Palomino extols a "Head of Our Lady of Succour,"[3] executed with infinite delicacy, on glass, by her fair and noble hands. The Countess of Villaumbrosa, an ornament of the court of Philip IV.,[4] was likewise eminent in that of his son for her skill in painting as well as for her wit.[5] Doña Mariana Cueva Benavides y Barrádas, wife of Don Francisco Zayas, knight of Calatrava, distinguished herself with her pencil amongst the ladies of Granada.

[1] Supra, chap. viii. p. 628.
[2] Ibid. chap. x. p. 832.
[3] Palomino, tom. i. p. 187.
[4] Supra, chap. viii. p. 629.
[5] D'Aulnoy, *Mémoires*, tom. i. p. 146.

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Splendour of the nobility and the Church.

Notwithstanding the poverty of the royal coffers, the great nobles were still able to dazzle foreigners with a show of almost barbaric magnificence. Their ladies blazed with jewels of inestimable value, and their sideboards were loaded with an amount of plate which appears fabulous in these days of general circulation of wealth. In the palace of the Duke of Albuquerque, says Madame d'Aulnoy, at the end of the great dining-hall rose a monster buffet, tall as an altar, and covered with vessels of gold and silver, amongst which the lackeys ascended and descended by means of forty silver ladders. The Duke of Alba possessed six hundred dozen of plates, and eight hundred dishes, of silver, and conceived that his service was rather modest than splendid in character.[1] The Prince of Stigliano, son of the Duke of Medina de las Torres by a Sicilian heiress, inherited his father's taste for sumptuous equipages;[2] for he caused to be constructed for his wife, a daughter of the house of Toledo, a sedan chair of gold and coral, which was so heavy as to be unfit for use.[3] The grandees of the Church were still lavish in their oblations of gold and silver to the sanctuary. They still held, with S^ta^ Teresa, that while plate sparkled on their own tables, no meaner

[1] D'Aulnoy, *Voyage*, tom. ii. p. 173. [2] Supra, chap. ix. p. 790.
[3] D'Aulnoy, *Mémoires*, tom. i. p. 138.

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metal should be placed on the altar of the Lord.[1] An Archbishop of Santiago, the son of a wealthy Mexican family, entertained the magnificent design of adding an entire chapel of pure silver to his Cathedral; and when his more prudent Chapter dissuaded him from setting up so great a temptation to the needy pilgrim, or pillaging invader, he erected, instead, an edifice of the most precious marbles, still more costly, it is said, than the proposed silver shrine.[2] But although the bullion was there, the cunning workmen in gold and silver and brass were gone; the D'Arphes and Becerrils had passed away with the Toledos and Herreras.

Foreign artists.

Madame d'Aulnoy, the most charming of historical prattlers, informs us that Madrid, in this reign, possessed no good painters, and that the few persons who followed that unprofitable profession, were, for the most part, Flemings, Italians, or Frenchmen.[3] But the attention of the lively countess was directed to objects rather of social than artistical research. She loved better to study the costumes and the humours of the Prado, to compare the ruffed and rapiered cobbler[4] or euphuistic courtier[5] with the genteel cit

[1] *Cartas de la seráfica y mystica doctora Santa Teresa de Jesus, con notas del Señor Don Juan de Palafox, Obispo de Osma*, 4to, Çaragoça, 1671, p. 331.

[2] Widdrington, *Spain and the Spaniards*, vol. ii. p. 179.

[3] D'Aulnoy, *Voyage*, tom. iii. p. 120.

[4] Ibid. p. 114.

[5] Ibid. p. 46.

or ridiculous marquis of her native soil, than to draw parallels between Carreño and Mignard. The truth is that there were fewer foreign artists than usual at Madrid during this reign, at least fewer whose names have survived. Amongst the latter, is Dionisio Mantuano, a native of Bologna, who came to Spain in 1656, as scene-painter to the royal theatre at Buenretiro. Being also an architect, he became, in that capacity, mixed up in some transaction, of which no particulars have been preserved, but which sent him to prison, and had nearly exposed him to a heavy fine. The friendship of the papal muncio, however, not only delivered him from durance and all costs, but obtained for him the post of painter to the King, and the cross of the order of Christ. Besides many scenes for the court theatre, he painted the ceiling of the ladies' gallery at the Alcazar; he executed, with Vicente de Benavides, the fresco decorations on the front of the house of the Marquess of Los Balbases, the heir of Spinola and Spanish ambassador to the congress of Nimeguen; and he painted various works for the Marquess of Heliche, and for the church of San Isidro el Real. At Toledo, he assisted Rizi and Carreño in painting the monument for the Holy Week, in the Cathedral.[1] He died at Madrid in 1684, aged sixty years.

Dionisio Mantuano.

[1] Supra, chap. x. p. 835.

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Giuseppe Romani.

Giuseppe Romani was born at Bologna in 1616, and became a scholar of Michel Colonna. It is uncertain whether he came with that master to Spain in 1656, but, if he did not accompany him, he followed him soon afterwards. The Admiral of Castile was one of his chief patrons, and employed him to execute a variety of fresco decorations in his palace and gardens. He was likewise engaged in painting for various churches, amongst which was that of Our Lady of Atocha, where he executed figures of S^ta^ Domingo, and St. Catherine of Sienna. Dying at Madrid in 1680, he was interred in the church of San Ildefonso.

Francisco Leonardoni.

Francisco Leonardoni was born at Venice in 1654, and there studied painting with considerable success. Expatriated for some unknown cause, he travelled through various parts of Europe, and came to Madrid about 1680. There he distinguished himself by his portraits, especially miniatures, in which style he had the honour of painting the King and Queen. He also executed some large works on sacred subjects, such as the Marriage and Death of St. Joseph, for the church of the college of Atocha, and a picture of the Incarnation, for the conventual church of San Gerónimo el Real. To him, likewise, was attributed the principal picture of the high-altar of the parish church of Leganes. His colouring, says Cean Bermudez, was rich and

effective, but his drawing deficient in correctness. During the greater part of his residence at Madrid he occupied apartments in the palace of Buenretiro, where he died in 1711. He was a man of amiable disposition and polished manners, and no less remarkable, says Palomino, who must have known him, for his stately bearing, than for his great stature and personal strength.[1]

Luca Giordano.

Of the great foreign artists, whom the taste and munificence of the house of Austria attracted to Spain, Luca Giordano was the last, and, perhaps, in his own time the most famous. He was born in the city of Naples in 1632, of a family which Palomino asserts to have been an offset of that of Jordan, an ancient and honourable name in the Andalusian kingdom of Jaen.[2] His father, Antonio, was an indifferent painter, who earned his bread by copying the works of Ribera; and the name of his mother was Isabella Imparato.[3] At the early age of five the inclinations of young Luca led him to adopt the pencil as a plaything, and before a year had elapsed he could draw the human figure with surprising correctness. The painter Stanzioni, passing by his father's shop, near the public prison, and

[1] Palomino, tom. iii. p. 725.

[2] Ibid. tom. iii. p. 686.

[3] Dominici, *Vite de Pittori, &c., Napoletani*, tom. iii. p. 394, whence I have derived all the facts of Giordano's life which are not to be found in Palomino or Cean Bermudez.

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seeing the child at work, is said to have predicted that he would one day become the first artist of the age. Before he was eight years old, he painted, unknown to his father, two cherubs, in a fresco entrusted to that artist in an obscure part of the church of S^ta. Maria la Nuova—figures so graceful as to attract considerable public attention. This feat coming to the knowledge of the Duke de Medina de las Torres, the Viceroy, he rewarded the precocious painter with some gold pieces, and a recommendation to Ribera, who accordingly admitted him into his school, at that time the most celebrated in Naples. There he spent nine years in close application to study, and there, towards the end of that time, he may have enjoyed the advantage of seeing Velazquez, during the great Spaniard's second visit to Naples.[1]

Visit to Rome.

Having learned all that Ribera could teach, he conceived a strong desire to prosecute his studies in the capital of art. To this step, his father, who, probably, could ill afford to lose his earnings, steadily refused his consent. Luca, therefore, took the earliest opportunity of absconding, and, in due time, found his way to the Vatican. There he applied himself to the study with his usual fury, and having copied all the chief frescoes of Rafael

[1] Supra, chap. ix. p. 757.

more than once, and the Battle of Constantine twelve times, turned his dashing pencil against the works of Carracci in the Farnese palace. Meanwhile poor Antonio, divining the direction which the truant had taken, followed him to Rome, and, after a long search, discovered him sketching in St. Peter's. They remained in the papal city about three years, the father, who seems to have been a helpless creature, subsisting by the sale of the son's drawings. When their purse was low, the old man would accompany Luca to the scene of his labours, and even feed him whilst he painted, that not a moment might be lost. At such times, "*Luca fa presto!*" being ever on his lips, the phrase became a byword among the painters, and was fixed upon the young artist as a nickname singularly appropriate to his wonderful celerity of execution. The only memorable facts connected with his stay in Rome are, that he invented an effective and expeditious method of tinting his drawings with pounded chalks, and that he studied for some time in the school of Pietro da Cortona. He afterwards made a journey, still accompanied by his father, through Lombardy to Venice, and having sufficiently studied the works of Correggio, Titian, and other great northern masters, returned, by way of Florence and Leghorn, to Naples.

Nickname.

Travels.

The first public works which he executed in his

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Return to Naples.

native city, were a picture of the Holy Rosary for the church of S. Potito, three small frescoes on the life of St. John Baptist for the chapel of S. Giacomo della Marca, and some oil paintings for the church of Santa Teresa, in which he imitated with success the style of Paolo Veronese. Amongst the clergy and friars he seems early to have become a favourite, and to have obtained a large share of their patronage.

Marriage.

He soon afterwards married Doña Margarita Ardi, a woman of great beauty, who served him as a model for his Virgins, Lucretias, or Venuses.

Skill in forging pictures.

Amongst his lay patrons was a certain Gasparo Romero, who was in the habit of inflicting upon him a great deal of tedious and impertinent advice. For this he had his revenge, by causing his father to sell to that connoisseur, as originals, some of his imitations of Titian, Tintoret, and Bassano, and afterwards avowing the deception. He managed, however, to effect this pleasantry without sacrificing his friend to his jest.

Various works.

In competition with Giacomo Farelli, an artist of some fame, he painted, in 1655, for the church of S^ta. Brigida, a large picture of St. Nicolas borne away by angels, a work of such power and splendour that it completely eclipsed his rival, and established his reputation at the early age of twenty-three. Two years afterwards he was employed with Andrea Vaccaro, by the Count of Peñaranda, the Viceroy,

to paint some pictures for the church of Sta. Maria del Pianto. The principal of the subjects which fell to Giordano's share were the "Crucifixion," and the "Blessed Virgin and St. Januarius pleading with the Saviour for Naples afflicted with Pestilence," which he painted with his usual ability. He and Vaccaro had, however, a dispute about placing their pictures, which was decided by the Viceroy in favour of the elder artist. Giordano immediately gave way, with so much grace and discretion, that he made a firm friend of his successful rival. His master, Ribera, being now dead, he soon stepped into the vacant place of that popular artist. The religious bodies of the kingdom, from the Barefooted Augustines of Naples, to the rich Benedictines of Monte Cassino, were all eager to obtain pictures from his easel. Caressed by the viceroys, he soon became the favourite of the Neapolitan nobles. The palaces of Avellino Caracciolo, Montesarchio d'Avalos, Bisignano Sanseverino, Mataloni Caraffa, and other princely families, were adorned with his works.

Picture in honour of the peace and the Viceroy de Los Veles.

In 1678, on the conclusion of peace between France, Spain, and Holland, he painted an immense picture in commemoration of the event. The upper part of the composition showed the gods of Olympus assembled to do honour to a majestic figure representing the Spanish monarchy, for whom Ganymede, at the nod of Jove, filled a cup of nectar; beneath,

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stood a concourse of assenting mortals, amongst whom the Sicilian Viceroy, the Marquess of Los Velez, pranced conspicuous on a milk-white charger. This piece of adroit homage was doubtless not lost on the powers that were, when the picture was exhibited to the admiring populace in the street of Toledo.

Visit to Florence.

Invited in 1679 to Florence to paint the chapel of S. Andrea Corsini in the church of Carmine, Giordano was overwhelmed with civilities by the Grand Duke Cosmo III., who honoured him with several audiences, and hung a gold chain and medal about his neck. While sojourning in that beautiful city, he became acquainted with Carlo Dolci, then an old man, who is said to have been so affected by comparing the bold speedy style of the Neapolitan with his own slow laborious manner, that he fell into a profound melancholy, of which in a few days he died. This circumstance, Dominici assures us, Giordano long afterwards remembered with tears, on being shown at Naples "a picture painted by poor Carlino."[1]

Incident with the Viceroy Heliche and the Jesuits at Naples.

On his way to Florence, he had paid his respects to the Marquess of Heliche, the Spanish ambassador at Rome, and was graciously received; but he somewhat offended that nobleman, by declining an

[1] Dominici, tom. iii. p. 408.

invitation to his palace, given for the purpose of seeing him paint. Heliche was afterwards recalled from the hated papal court,[1] and promoted to the dignity of Viceroy of Naples. It happened in 1685, that Giordano, who had established himself in Ribera's fine house, opposite the Jesuit church of San Francisco Xavier,[2] was employed by the fathers to paint a large picture for one of their principal altars. As the viceregal palace adjoined this church, the Marquess took an interest in its embellishment, and signified to the painter a wish that the work should be completed by the approaching festival of the patron saint. Giordano, however, was busied about other things, and put off the execution of the altar-piece so long, that the Jesuits began to be clamorous, and the Viceroy to feel offended for the second time. Determining to see for himself how matters really stood, the great man paid an unexpected visit to the studio. The artist had barely time to escape by a back door; and Heliche, finding the vast canvas as yet guiltless of the brush, retired muttering complaints and menaces. Luca's dashing pencil now stood him in good stead. On his return home he immediately sketched the outlines of his composition, for which the first drawing was hardly finished; and setting his disciples to

[1] Supra, p. 1139, and note 3.

[2] Ibid. chap. x. p. 900.

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prepare his palettes, he painted all that day and night with so much diligence, that by the following afternoon he was able to announce to the impatient fathers the completion of the picture. The subject was the patron saint of the church, the great Jesuit missionary St. Francis Xavier, baptizing the people of Japan, a ceremony which he performed standing on a lofty flight of steps; behind him, in the distance, was a party of zealous converts pulling down the images of their gods; and beneath, in the foreground, knelt St. Francis Borgia in the attitude of prayer. It was immediately carried to the church, and placed over the destined altar; and the Viceroy, whose anger was hardly cooled, was invited to visit it Charmed with the beauty of the work, and amazed by the celerity of its execution, he exclaimed, on seeing it, "The painter of this picture is either an angel or a demon." Giordano received his compliments and made his own excuses with so much address, that the Marquess, forgetting all past offences, engaged him to paint in the palace, and passed much of his time by his side, observing his progress, and enjoying his lively conversation.

Affair with the Duke of Diano.

These honours, however, compelled him to neglect and offend other patrons. One of these personages, the Duke of Diano, being very anxious for the completion of his orders, at last lost all patience, and

collaring him in public, threatened him with personal chastisement. The Viceroy, being informed of this insult, took up his friend's quarrel in a right royal style. He invited the Duke, who affected connoisseurship, to pass judgment on a picture lately painted by Giordano for the palace, in imitation of the style of Rubens. The unlucky noble fell into the trap, and pronounced it a work of the Fleming. Seeming to assent to this criticism, the Viceroy replied that Giordano was painting a companion to the picture, a piece of information which Diano received with a sneer, and a remark on the artist's uncivil treatment of persons of honour. Here Heliche tartly interposed, telling him that the work which he had praised was painted, not by Rubens, but by Giordano, and, repeating the sentiment of several crowned heads on like occasions,[1] admonished him of the reverence due to a man so highly endowed by his Maker. "And how dare you," cried he in a louder tone, and seizing the Duke by his collar, "thus insult such a man, who is besides retained in my service? Know for the future that none shall play the bravo here, so long as I bear rule in Naples!" This scene passing in the presence of many of the courtiers, and some of the witnesses of the insult offered to the painter, the poor provincial grandee retired

[1] Supra, chap. xi. p. 942, note 1.

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covered with mortification, and falling into despondency, died soon after of fever.

Continued success.

The Marquess of Heliche died in 1688, in the eighth year of his government. His successor,

Count of Santistevan.

Don Francisco de Benavides, Count of Santistevan, was no less favourably disposed towards Giordano. He purchased all his unfinished pictures, which had been ordered by Heliche, and gave him many new commissions, amongst which was one for a series of works illustrative of Tasso's great poem. The fame of the artist had now reached Castile, and the capital of the monarchy. A Spanish grandee had ordered a series of pictures for Queen Maria Louisa, and fourteen were completed at the time of her sudden death; an event of which Don Giulio Navarretta, Marquess della Terza, took advantage to obtain them

Invitation to the court of Madrid.

for his own palace at Naples. But Don Cristobal de Ontañon, a favourite courtier of Charles II., returning from Italy, full of admiration for Giordano and his works, so sounded his praises in the royal ear, that the King invited him to court, paying the expenses of the journey, and giving him a gratuity of 1,500 ducats.

Journey, and reception.

The painter, therefore, embarked at Naples, on board one of the royal galleys, accompanied by his son Nicholas, a nephew named Giuseppe Giordano, his confessor Baldassar Valente, and two scholars, Aniello Rossi and Mateo Pacelli, and attended by

three servants. Landing at Barcelona, and resting there for a few days, he finally reached Madrid in May 1692. Six of the royal coaches were sent to meet him on the road, and conduct him to the house of his friend Ontañon. On the day of his arrival he was carried, by the King's desire, to the Alcazar, and presented to his Majesty. Charles received him with great kindness, inquired how he had borne the fatigues of the road, and expressed his joy at finding him much younger in appearance than he had been taught to expect. The artist, with his usual courtly tact, replied, that the journey, to enter the service of so great a monarch, had renewed his youth, and that in the presence of his Majesty, he felt as if he were twenty again.[1] "Then," said Charles, smiling, "you are not too weary to pay a visit to my gallery;" and led him through the noble halls of Philip II., rich with the finest pictures of Italy and Spain. It was probably on this occasion that the Neapolitan, pausing before Velazquez's celebrated picture of the Infanta and her *meninas*, bestowed on it its well-known name of the "Theology of Painting."[2] The King, who

[1] Mignard made a still happier reply to Louis XIV. on a more difficult occasion, "Vous me trouvez vieilli?" said the King on beginning to sit for one of his later portraits. "Il est vrai, sire," answered the Lawrence of Versailles, "que je vois quelques campagnes de plus tracées sur le front de votre Majesté." Mouville, *Vie de Mignard*, p. 144.

[2] Supra, chap. ix. pp. 769–774.

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had embraced the painter when first presented, honoured him, at parting, with a kiss on the forehead, and with a key as gentleman of the royal chamber.

Successful imitation of Bassano.

One of Giordano's earliest works in Spain was a clever imitation of the style of the elder Bassano. The King, during his audience, had remarked with regret that a certain picture in the Alcazar, by that master, wanted a companion. Luca, therefore, secretly procured a frame and a piece of old Venetian canvas of the proper size, and by means of his practised pencil, and a preparation of boiled gall and soot, the required picture, with all the necessary appearance of age, was speedily painted and hung up. In their next walk through the gallery the King noticing the change, heard the story with great surprise and satisfaction, and laying his hand on the artist's shoulder, said, "Long life to Giordano."

Works for Buenretiro,

The first large works on which he was engaged for the King, were two pictures for the chapel-royal of Buenretiro. One was the "Archangel Michael vanquishing Lucifer," the other, St. Anthony of Padua, "the strong hammer of heresy,"[1] delivering

[1] *Vida y Milagros del glorioso San Antonio de Padua, Sol brillante de la Iglesia, Lustre de la Religion seráfica, Gloria de Portugal, Honor de España, Tesorero de Italia, Terror del Infierno, Martillo fuerte de la Heregia, entre los Santos, por excelencia, el Milagrero;* escrita por el R. P. Fr. Miguel Mestre, Gerona, no date.

and the Escorial; Staircase.

that celebrated sermon, which, despised by the unbelieving men of Rimini, found shoals of listeners among the fish of the Adriatic.[1] He was then sent to the Escorial, and began his labours in the grand staircase of the convent. On its vaulted roof he painted the Most Holy Trinity, the heavens, and all the powers therein; taking care to give due prominence to Hermenegild and Ferdinand, the Emperor Henry, Stephen of Hungary, Casimir of Poland, and other canonised kinsmen of the house of Austria, and to place, on the threshold of the empyrean, St. Jerome in the act of introducing Charles V. and Philip II. to the mansions of eternal bliss. He decorated the walls with other frescoes representing the virtues and the exploits of these two celebrated monarchs, the battle of St. Quentin, and the foundation of the building. Of these works the latter is the best; its colouring is brilliant and effective, and the figure of Philip II. is carefully executed, after the fine portraits by Titian. The staircase was finished in seven months, a space of time which many artists would have spent in making the necessary sketches.

Frescoes in the church of the Escorial.

The applause with which these frescoes were received, led the King to employ Giordano to paint some other subjects on the vaults of the church. He commenced at the ends of the side aisles, taking

[1] Ribadeneira, *Fleurs*, tom. i. p. 694.

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for his subjects the "Fall of the Rebel Angels," the "Immaculate Conception," the "Incarnation," the "Nativity," and the "Epiphany," and the triumphs of the spotless Virginity, and of the Church militant, themes which he expanded into large allegorical works. On the dome of the chapel of the high-altar he painted the "Death of the Blessed Virgin," a vast assemblage of angels, apostles, and other figures, which, says Cean Bermudez, resemble rather an epic poem than a mere historical composition. The "Passage of the Red Sea," the "Fall of Manna," the "Overthrow of the Amalekites," "Samson extracting Honey from the Carcase of the Lion," "Elijah sleeping under the Juniper," "David taking the Shewbread," and the "Last Judgment," were likewise treated by his hasty pencil in various parts of the vaults. All these works, including those in the staircase, and certain passages from the histories of David and Solomon on the ceilings of the galleries leading from the college and convent to the choir, were completed within two years. Fray Francisco de los Santos, prior and historian of the royal convent, wrote a minute eulogistic description of them[1] as a supplement to his larger work; and Palomino, who devotes several pages to the same object, pronounces

[1] *Descripcion de los excelentes pinturas al fresco con que la Magestad del Rey nuestro Señor Carlos II. (que Dios guarde) ha mandado aumentar el adorno del Real Monasterio de S. Lorenço del Escorial*, 4to, N. D.

Giordano to be far superior, as a painter of frescoes, to Cambiaso or any other artist, native or foreign, who had ever wrought at the Escorial.[1]

Whilst Giordano was employed at the Escorial, two doctors of theology were ordered to attend upon him, to answer his questions and resolve any doubts that might arise as to the orthodox manner of treating his subjects. A courier was despatched every evening to Madrid, with a letter from the Prior to the King, rendering an account of the artist's day's work; and, within the present century, some of these letters were still preserved at the Escorial. On one occasion he wrote thus: "Sire, your Giordano has painted this day about twelve figures thrice as large as life. To these he has added the powers and dominations, with the proper angels, cherubs, and seraphs, and clouds to support the same. The two doctors of divinity have not answers ready for all his questions, and their tongues are too slow to keep pace with the speed of his pencils."[2]

[1] Palomino, tom. iii. p. 698.

[2] *Les Arts Italiens en Espagne, ou histoire des artistes Italiens qui contribuèrent à embellir les Castilles;* fol. Rome, 1824, p. 119, note 29. This work, which appeared in the same form in the same year in Italian, was published by authority and at the expense of the Academy of St. Luke, to which body it is dedicated, and was written by M. Quilliet, author of the *Dictionnaire des Peintres Espagnols*, 8vo, Paris, 1816; who, indeed, in the preface to that volume (p. xi., note *) refers to his *Dictionnaire des Artistes Etrangers qui ont travaillé en Espagne*, a book of which I have been unable to find any other mention, and which, probably, was first published in the above-mentioned form at Rome. The

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Frescoes at Buenretiro.

Returning to Madrid, Giordano was again employed at Buenretiro, in painting on the ceiling of a great hall, a fresco history of the order of the Golden Fleece. The antechamber also he embellished with a composition representing Morning, and with four large oil-pictures of the wars of Granada.

Toledo.

The King afterwards sent him to Toledo, to paint the ceiling of the Cathedral sacristy, a work which he is said to have undertaken with reluctance. The subject was the Virgin bestowing the holy chasuble on St. Ildefonso, the favourite theme of Toledan pens and pencils,[1] and one into which Giordano contrived to introduce his own portrait, looking

Madrid.

out of a window. For the chapel-royal of the Alcazar at Madrid, he painted various frescoes, and some oil-pictures on subjects taken from the Old Testament; he executed a variety of allegorical subjects for the saloons at Aranjuez; he altered and made considerable additions to the frescoes of the younger Herrera, in the church of Our Lady of Atocha,[2] and he painted the life of the Blessed Virgin for the royal convent of St. Jerome. In the church of San Antonio of the Portuguese, he

author calls himself "Ancien conservateur des Monumens des Arts dans les Palais royaux d'Espagne," and says that he lived for sixteen years in Spain, and collected a large mass of materials for a history of Spanish art, which was lost in the rout at Vittoria. The letters mentioned in the text were shown to him by one of the monks of the Escorial.

[1] Supra, chap. xii. p. 1085. [2] Ibid. p. 1111.

retouched some decaying frescoes of Carreño and Francisco Rizi; and he painted on the walls, in imitation of tapestry, a series of the most remarkable of the miracles of the patron saint. He is said likewise to have been employed to veil some of the nudities in the Escorial pictures which offended the austere souls of Charles II. and his monks. Besides piecing the robe of Titian's St. Margaret,[1] he is supposed to have metamorphosed a picture, by that master, of Tarquin violating Lucrece, into a whiskered and turbaned Turk brandishing a scimitar over the head of a Sultana robed in ermine. Happily these audacious changes were wrought in water-colours, and a damp sponge applied in the present century recalled the rich Venetian colouring to its original brightness.[2]

Industry.

Notwithstanding these large and important undertakings, he found time to execute a vast number of pictures for other churches, as well as for the palaces of the nobility. No labourer was ever more constant to his task; and, to the scandal of his more devout brethren, he was to be found at his easel even on days of religious festivals. His daily

[1] Supra, chap. i. p. 38.

[2] *Les Arts Italiens en Espagne*, p. 115, note 6. This fine picture, bought from the collection of Charles I. at Whitehall by Philip IV., was stolen from Madrid by Joseph Bonaparte, and is now in the possession of William Coningham, Esq. [A picture of this subject by Titian is now at Hertford House.]

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Habits of life.

habit was to paint from eight in the morning till noon, when he dined and rested for two hours. At two o'clock he resumed his pencil, and continued working till five or six o'clock. He then took an airing in the Prado, or along the dusty bed of the Manzanares, in one of the royal carriages, which was placed at his disposal. "If I am idle for a single day," he used to say, "my pencils get the better of me; I must keep them in subjection by constant practice." Avarice, however, was supposed to be the real cause of his intense application; he received great prices for his works; and to amass a large fortune was his ambition. The King found him in all the necessaries of life, and paid him 200 crowns a month. Of this salary he was never known to spend a maravedi, except in the purchase of jewels, which he considered a safe and profitable investment, and with which he loved to astonish his friends, as he did Palomino with a magnificent pearl necklace.[1]

Parsimony.

Success.

No painter, not even Titian himself, was more caressed at court than Giordano. For ten years he was the man whom Charles II. delighted to honour. His brilliant success is said to have shortened the life of Claudio Coello, the ablest of his Castilian rivals. That painter, desirous of impairing his

Claudio Coello's envy.

[1] Palomino, tom. iii. p. 699.

credit with the King, says the historian of Neapolitan art,[1] proposed that he should paint a large composition on the subject of "Michael quelling the Archfiend," on a canvas fifteen palms high, in the presence of his Majesty. Giordano at once accepted the challenge, and in little more than three hours produced a work, which, if of no great merit, was sufficient to amaze and delight the royal judge of the field. "*Mirad hombre!*" "Look here, man!" said the latter to the discomfited Coello, and pointing to Luca Fa-presto, "there stands the best painter in Naples, Spain, and the world; verily he is a painter for a King." Both Charles and Queen Mariana of Neuburg sate several times to him for their portraits. They were never weary of visiting his studio, and took great pleasure in his lively conversation, and his exhibitions of artistic tricks. Whilst the Queen was one day questioning him about his wife and her personal appearance, he quietly painted her portrait, and cut short further interrogation by saying, "Here, madam, is your Majesty's most humble servant herself," an effort of memory or imagination which gained Doña Margarita a string of pearls from the neck of her most gracious sovereign. Sometimes he would lay on his colours with his finger and thumb instead of brushes, and,

Skill and celerity of hand.

[1] Dominici, tom. iii. p. 421.

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in this unusual manner, he executed a tolerable portrait of Don Francisco Filipin, a feat over which the melancholy middle-aged monarch rejoiced with almost boyish transport. It seemed as if he were carried back to that delightful night when he first saw his beautiful Maria Louisa dance a saraband at the ball of Don Pedro de Aragon.[1] His satisfaction found vent in a mark of favour, which had occurred to none of his condescending ancestors, and which not a little disconcerted the recipient. Removing a skull-cap, which the artist had permission to wear in the presence, he kissed him on the crown of the head, and pronounced him a prodigy, and further caused him to execute, in the same digital style, a picture of St. Francis of Assisi, for the Queen.

Saying of Charles II.

He sometimes said, that if he, as a King, were greater than Luca, Luca, as a man especially gifted by God, was greater than he, a sentiment somewhat novel from royal lips in the seventeenth century. The Queen-mother, Mariana of Austria, was also an admirer of the fortunate artist. On occasion of his painting for her apartment a picture of the "Nativity of Our Lord," she presented him with a rich jewel, and when he brought it home finished, with a diamond of great value from her own imperial finger.

[1] Dunlop's *Memoirs*, vol. ii. p. 216.

Death of Charles II.

Charles II. dying in 1700, Giordano remained for a time in the service of his French successor, Philip V., who treated him with the favour to which he had now become accustomed from crowned heads, and ordered him to paint a series of pictures as a present to his grandfather Louis XIV. The War of the Succession, however, breaking out, the artist was glad to seize the occasion of the Bourbon prince's visit to Naples to return to his native land.

Giordano returns to Italy.

He accompanied the court to Barcelona in February 1702, but as Philip delayed his embarkation, he proceeded on his journey by land. Passing through Genoa and Florence, he was received with distinction, and left some pictures, in those cities. At Rome he kissed the feet of Clement XI., and was permitted, by special favour, to enter the papal apartments with his sword at his side and his spectacles upon his nose. These condescensions he repaid with two large and highly-praised pictures of the "Passage of the Red Sea," and "Moses striking the Rock."

Death.

At his return to Naples he does not seem to have relaxed in his industry and application. His renown in Spain made him yet more famous at home. His constitution finally gave way under the combined effects of hard labour and high living, and he died of a putrid fever in January 1705, in the seventy-third year of his age.

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Person and character.

In person Luca Giordano was of middle height, and well proportioned. His complexion was dark and his countenance spare, and chiefly remarkable for the size of its nose, and for an expression rather melancholy than joyous. He was a man, however, of adroit wit and jovial humour, and possessed manners so engaging that he passed through life a social favourite. His school was always filled with scholars, and as a master he was in the main kind and popular, although, on one occasion, he acknowledged to having broken a handsome silver-mounted maulstick, the gift of a friend, upon the backs of his assistants.[1] Greediness of gain seems to have been the blot of his character. He refused no commission that offered, being wont to say that he had three sorts of pencils, of gold, of silver, and wood, and so made his pictures tally with his prices. Yet he frequently painted gratuitous works as pious offerings to the altars of poor churches and convents.

Wealth.

He died very rich, leaving 150,000 ducats invested in various ways, 20,000 ducats' worth of jewels, many thousands in ready money, 1300 pounds' weight of gold and silver plate, and a fine house full of fine furniture. Out of this he founded an entailed estate for his eldest son Lorenzo, and bequeathed liberal provisions to his

[1] Palomino, tom. ii. p. 44.

widow, two younger sons, and six daughters. His sons and son-in-law enjoyed several lucrative posts, conferred on them in the kingdom of Naples by the favour of Charles II.

Popularity.

Perhaps no artist ever enjoyed so large a share of contemporary fame as Giordano. Possessed of inexhaustible invention and a marvellous facility of hand, which enabled him to multiply his works to any required amount, he had the good fortune to hit upon a style which pleased, while it still farther corrupted, the declining taste of the age. It became the fashion to admire everything that came from his prolific pencil. At Madrid and at Naples every work of his was received with acclamations of applause, from his frescoes at the Escorial to his portrait of himself sketched on a playing-card, and enclosed in a letter to his anxious wife,[1] from his vast allegorical altar-pieces to his imitations of Durer, Rubens, and Bassano. His works were as eagerly purchased by Dutch burgomasters as by royal and imperial collectors at Paris and Vienna; and Prior, beneath the oaks of Burghley, sang the praises of "divine Jordain."[2] That he was a man of genius there can be no doubt, and had he lived in the better times of the sixteenth century, and acquired

Faults of his style.

[1] Dominici, tom. iii. p. 441.

[2] Lines on a picture of Seneca, by Jordain.

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habits of accurate as well as diligent study, it is probable that he would still have been remembered as one of the greatest artists. Palomino has justly said of El Greco that what he did well, no man could do better, and what he did ill, was never done worse.[1] On Giordano, Cean Bermudez passes an opposite, but equally true, judgment, that he has left nothing that is absolutely bad, and nothing that is perfectly good. His compositions always bear the marks of the furious haste in which they were painted, and they are disfigured in many cases by an incongruous association of pagan and Christian mythology, of history and allegory, a blemish as well of the literature as of the art of that age. In his groups and figures he delighted in strained and affected attitudes; in the management of light and shade he loved glare and glitter; and to the exhibition of his power of contending with difficulties of drawing he too frequently sacrificed the harmony and repose of his works. Still he deserves praise for the fertility of his invention, for great force and richness of colour, and for a certain grandeur of conception and freedom of execution, which belong only to a great master. The Royal Gallery at Madrid possesses no less than fifty-five of his pictures—of all sizes, and on every variety of subject—a selection

Merits.

His pictures in Spain.

[1] Palomino, tom. iii. p. 481.

from the multitude which he left in the various palaces of Charles II. Andromeda on the rock, Bathsheba at the bath, Erminia wandering in the woodlands of Jordan, Samson, Turnus, Tancred, and St. Anthony, are only a few of the personages whose doings or sufferings his pencil has there recorded. Besides original works there are a considerable number of the imitations for which he was so famous, large compositions painted in the manner of Rubens,[1] and Ribera,[2] a portrait in the style of Rembrandt,[3] smaller pictures on copper in the style of the minor Flemish masters,[4] and a group of boys cuffing one another over a disputed point at cards, executed with considerable care on the model of similar works by Nuñez de Villavicencio.[5] Although these imitative efforts are not without merit, none of them are sufficiently successful to deceive a practised eye. Beneath the mask of Rubens or Rembrandt there is always some indication of the features of Luca Fa-presto.

Francisquito, scholar of Giordano.

Francisquito was a Spaniard by birth, who became the disciple of Luca Giordano, at Madrid. That master entertained the highest opinion of his abilities, and was wont to say that he would one

[1] *Catálogo* [1843], No. 890 [1889, No. 211].
[2] Ibid. No. 802 [1889, No. 202].
[3] Ibid. No. 1111 [1889, No. 233].
[4] Ibid. Nos. 823 and 824 [1889, Nos. 194–5].
[5] Ibid. No. 1620 [1889, No. 234].

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day become a better painter than himself. These hopes, however, were never realised, for Francisquito died, in the flower of his age, in 1704, at Naples, whither he had accompanied his master, For the church of S^ta^ Lucia del Monte in that city, he painted a picture representing Pope St. Pasquale, a great church-builder and exhumer of holy corpses;[1] and he left behind him some drawings, in pen and ink, much resembling, and hardly inferior to, those of his master.[2]

Juan Vankesel.

Juan Vankesel was born in Flanders in 1644, and learned painting from his father, the eminent flower-painter, whose name he bore, and who had been a scholar of David Teniers. He came to Madrid in 1680. There, an historical picture and some family portraits painted for a Flemish patron residing in the Spanish capital, brought him into notice, and gained him the favour of the court. After painting the portraits of various of the lords and ladies of the palace, he executed that of Queen Maria Louisa, in a style so highly satisfactory to her doting husband, that he was appointed painter-in-ordinary to the King on the 21st of April 1686. By the Queen's desire he painted in the northern

[1] Ribadeneira, *Fleurs des Vies des Saints*, tom. i. p. 602. Battista Platina, *Historia delle vite dei sommi Pontefici, nella volgar favella da Lucio Fauno tradotta*, 4to, Venetia, 1592, fol. 120.

[2] Dominici, tom. iii. p. 442.

gallery of the Alcazar a passage from the story of Cupid and Psyche, representing the amorous god leading his nymph into the bowers of celestial bliss. Having been engaged on this work for a considerable time, he was at last required by the King to fix the day for its completion. He asked for six weeks, which, however, not proving sufficient, the delay provoked Charles into punning and sarcasm, for he remarked that Vankesel was still more phlegmatic than Flemish,[1] and seemed to reckon by the weeks of Daniel, which the Jews held to be eternal in duration. He afterwards painted another scene from the same fable, Psyche in the wilderness, which was more generally admired than the other, because it contained wild animals and a landscape, subjects in which he excelled. He enjoyed the favour of Queen Mariana of Neuburg, whose portrait, as well as that of her lord, he painted more than once. At the King's death, in 1700, he accompanied the widowed Queen to Toledo, with the intention of following her to Bayonne, but illness compelled him to return to Madrid. There he had the honour of painting the portrait of Philip V., but had not the satisfaction of fulfilling the expectations of the royal sitter. He died soon afterwards, in 1708. He was an excellent

Charles II. perpetrates a pun.

[1] *Flemenco*, phlegmatic; *Flamenco*, Flemish, Palomino. tom. iii. p. 715.

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painter of flowers and fruit, and he engraved one of his own works, a portrait of Virginio Provenzali. Notwithstanding his connection with the court, there is no specimen of his skill in the Royal Gallery of Spain. The Louvre has a portrait,[1] attributed to him, of the Queen-dowager Mariana in her widow's weeds, and apparently sinking beneath the cruel malady of which she died.[2] After being painted in her youth by Velazquez,[3] and in her comely matronly days by Carreño,[4] this poor princess found but an indifferent successor in Vankesel, at the time when a skilful hand was most needed, to restore somewhat of bloom to her cheek and light to her eyes.

John Closterman.

John Closterman[5] was son of a painter, and born at Osnaburg, in 1656. He set out on his travels in 1679, and went to Paris, where he wrought as an assistant to the historical painter François de Troy. Two years afterwards he came to England, and executed the draperies for the portraits of John Riley. In 1696 he visited Spain, where he pourtrayed Charles II., Queen Mariana of Neuburg, some of their dwarfs, Stanhope the English am-

[1] Gal. Esp., No 453 [sold 1853].
[2] Flores, *Reynas Cathólicas*, tom. ii. p. 969.
[3] Supra, chap. ix. p. 774.
[4] Infra, p. 1182.
[5] Descamps, *Peintres Flamands, &c.*, tom. iii. p. 351, calls him *N. Cloysterman*, but I prefer taking Walpole as my guide; *Works*, 5 vols. 4to, London, 1798, vol. iii. p. 373.

bassador,[1] and other personages, and likewise wrote letters to Richard Graham,[2] describing the treasures of art at Madrid. Returning to Covent Garden, he had the honour of painting Queen Anne for the Guildhall of London, and many other celebrities of the day, amongst whom was John Dryden. In praise of that poet's portrait, Elsum, one of the dullest of the English followers of Martial, delivered himself of a pointless epigram, of which the concluding couplet may be taken as a specimen—

> "Closterman, 'tis confest, has drawn him well,
> But short of Abs'lom and Achitophel."[3]

Although Closterman's colouring was heavy and his style graceless, he was a favourite artist amongst the wearers of "wigs of Marlborough's martial fold," and no mean rival to Kneller himself. He died in 1710, of grief, it is said, at being robbed and deserted by his kept mistress.

Sculptor. Nicolas Busi.

Fray Nicolas Busi was a German sculptor, brought to Spain by Don Juan of Austria. He was sculptor-

[1] Mahon's *Spain under Charles II.*, p. 150.

[2] Probably the editor of the second edition of Dryden's translation of Dufresnoy, 8vo, London, 1716, and author of the appended account of the most eminent painters, both ancient and modern.

[3] *Epigrams upon the Paintings of the most eminent Masters, Ancient and Modern, with Reflections upon the several Schools of Painting*, by J. E. Esq., 8vo, London, 1700; Ep. clxiv. p. 126. The work is sometimes, but most unjustly, ascribed to Evelyn. John Elsum was likewise author of *The Art of Painting after the Italian Manner*, 8vo, London, 1704; but his prose is almost as heavy as his poetry.

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in-ordinary to Philip IV., whose portrait he executed, as well as that of his second Queen. Charles II. gave him the cross of Santiago and a handsome pension.

Painters of Castile. Juan Carreño de Miranda.

We come now to the native artists of Spain. Juan Carreño de Miranda was born at the town of Avilés, in the principality of Asturias, on the 25th of March 1614. His parents were both of noble family, the name of his father being that which he himself, in due time, made distinguished, and that of his mother, Catalina Fernandez Bermudez. The Carreños were eminent amongst the knights and nobles of Castile, so early as the reign of Don Sancho IV. In 1326 that monarch granted to Garci Fernandez Carreño and his heirs for ever, the dress worn on Holy Thursday by the sovereign, a perquisite redeemed by the Emperor Charles V. by an annual payment of 11,200 maravedis, which was made within the present century to the Asturian family of Carbayedos, in which that of Carreño had merged. The elder Carreño having a law-suit on hand, and being, besides, a place-hunter and a projector, repaired to Madrid in 1623, and in that year, and 1626, he printed three memorials setting forth a plan for improving the revenues of the Crown-property. His fortunes in the precarious life of a *pretendiente*[1] are not known; but he seems

[1] Supra, chap. ix. p. 809.

to have remained for several years in the capital. The young Juan, evincing an early inclination for art, was placed in the school of Pedro de las Cuevas, where he learned to draw, and afterwards in that of Bartolomé Roman, from whom he derived his instruction in the use of colours. In his twentieth year he painted some pictures for the cloisters of the college of Doña Maria of Aragon, and for the conventual church of the Rosary, which were favourably received by the public, rendered critical and fastidious by such artists as Carducho, Mayno, and Velazquez.

Civic posts.

It is uncertain whether Carreño passed the most active and important period of life, from twenty to forty, in the metropolis, or in his native province. In 1657, being chosen *alcalde* of the nobles in his native town of Avilés, he declined the office on the plea of residence at Madrid. The year following, Madrid elected him to the same municipal post, and he was obliged to sacrifice a considerable portion of his time to the discharge of its duties. Velazquez becoming aware of the inconvenience to which he was put, and being ever ready to do a brother artist a good turn, obtained for him employment in the palace, which exempted from further official drudgery. In the hall of mirrors in the Alcazar, he began to paint in fresco the fable of Vulcan and Pandora, but being attacked by illness, the work was finished

Obtains good employment at the Alcazar.

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Appointed painter to the King.

by Rizi. Some years afterwards, however, the roof of the hall being damaged by rain, he repainted the story in oil, so much to the satisfaction of Philip IV., that he was appointed one of the royal painters before the death of that monarch.[1] Perhaps he owed his promotion, in some degree, to a work which he had painted in the vaults of Our Lady of Atocha. The subject was the "Dream of Pope Honorius III.," wherein that pontiff beheld his church of St. John Lateran tottering to its fall, but miraculously supported by the holy Dominic and Francis, a piece of visionary service for which he is said to have confirmed the two famous monastic orders still known by their names. The Bolognese painter, Colonna,[2] was so struck with the genius displayed by this fresco, that on being asked by Philip IV. whom he considered the best painter at Madrid, he gave his voice in favour of Carreño.[3]

Various works.

He seems to have gained a considerable reputation as an artist in the capital before he obtained a footing at court. The churches of San Martin, San Juan, and San Gines, and the chapels of the Bernardine, Franciscan, and Carmelite nunneries, and

[1] Cean Bermudez, departing from his usual accuracy, informs us that Philip IV., "le hizo la merced de nombrarle su pintor en 27 de Septiembre de 1669." Philip died in 1665. The appointment probably took place in 1660, after the death of Velazquez.

[2] Supra, chap. viii. p. 661.

[3] Palomino, tom. iii. p. 619.

many other convents, were adorned with his works. To the chapel of San Isidro, in the church of San Andres, he furnished two large pictures, representing passages in the life of that holy husbandman, to the illustration of whose history, in the same place, the rapid pencil of the younger Rizi had likewise contributed.[1] The first represented the patron of Madrid, like another Moses, opening a miraculous fountain with his sheep-hook, to quench the thirst of his master, Ivan de Vargas;[2] the second, the manifestation of the saint's precious and fragrant corpse to King Alonso VIII.[3] Both have been highly praised by Palomino;[4] and the former was tolerably engraved by that historian's nephew, Juan Palomino, in 1760. For the parish churches of Orgas and Alcorcon, he painted two large pictures of the Assumption of the Virgin; and for the chapel of the noble family of the Bracamonte, in the church of Peñaranda, a composition from the exemplary life of S^ta^ Isabel, Infanta of Aragon and Queen of Portugal, grand-niece and rival of the holy Princess of Hungary.[5] Carreño's works were not confined to the capital, but were to be

[1] Supra, chap. x. p. 837.
[2] Villegas, *Flos Sanctorum*, p. 843.
[3] Ibid. p. 845.
[4] Palomino, tom. iii. p. 618.
[5] Supra, chap. xii. p. 1025. Joan. Tamayo Salazar, *Anamnesis, sive commemoratio Sanctorum Hispanorum*, 6 tom. fol. Lugduni, 1656, tom. iv. p. 14.

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found at Almeida, Alcalá de Henares, Segovia, and other towns of Castile. Pamplona also possessed a fine specimen of his religious painting in a large altar-piece in the convent of Trinitarian friars, which being painted to be seen from a distance, was at first condemned by the ignorant fathers, like the great Virgin of Murillo by the Franciscans of Seville.[1]

Works at Toledo.

In 1665 Carreño was employed, as we have already seen,[2] in conjunction with Francisco Rizi, in executing certain works for the Cathedral of Toledo. For that venerable temple he likewise assisted the same artist in 1671 to paint the monument for the Holy Week, and he was also his associate in decorating with frescoes the dome of the church of St. Anthony of the Portuguese at Madrid. On the 11th of April 1671, on the death of Herrera-Barnuevo, he was appointed painter-in-ordinary and deputy-Aposentador to the young King, with whom he became a great favourite. He was painting his Majesty's portrait one day in the presence of the Queen-mother, when the royal sitter asked him to which of the knightly orders he belonged. "To none," replied the artist, "but the order of your Majesty's servants." "Why is this?" said Charles. The Admiral of Castile, who was

[1] Supra, chap. xii. p. 1078.

[2] Ibid. chap. x. p. 835.

standing by, promptly replied that he should have a cross immediately, and on leaving the royal presence, sent Carreño a rich badge of Santiago, assuring him that what the King had said entitled him to wear it. The artist's diffidence and modesty, according to Palomino,[1] or some other cause, prevented him from accepting the proffered distinction. His royal master continued to treat him with unabated regard, and, following the example of Philip IV. in his conduct to Velazquez, would allow no artist to paint his sallow countenance without Carreño's permission.

Portraits.

Most of the distinguished personages of the first half of this reign were pourtrayed by Carreño. He painted the King himself frequently in his boyhood, and two of his early portraits are in the Royal Gallery at Madrid, and there is one at Hampton Court[2] which is probably from his easel. During the negotiations for his Majesty's first marriage he painted him armed and on horseback, to be sent to France for the inspection of Louis XIV. and the expectant bride, Mademoiselle d'Orleans, of whom also he executed an equestrian portrait soon after her arrival in Spain. He frequently pourtrayed the fine face of Don Juan of Austria, of whom Lord

[1] Palomino, tom. iii. p. 620.

[2] Where it is ascribed to Murillo, an absurd mistake, but of a kind of which that collection has many examples.

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Clarendon[1] possesses a good portrait by Carreño. The Queen-dowager Mariana was likewise often his sitter, and, in his picture in the Queen of Spain's gallery,[2] she is far more interesting in her widow's weeds, than in the butterfly garb in which she flaunts on the canvas of Velazquez. He also painted her handsome paramour, Valenzuela, Marquess of Villa Sierra; Benavides, Patriarch of the Indies; and Cardinal Sabas Milini, papal nuncio at the court of Madrid. He was, likewise, fortunate in a subject which did not generally fall to the lot of a Castilian painter, in Bishop Peter Ivanowitz Potemkin, the long-bearded ambassador of the Czar of Muscovy, probably Feodor II., who appeared at Madrid about 1682, and whose full-length portrait, in red robes, still exists in the Royal Gallery of Spain.[3] That collection likewise possesses his curious study of a female dwarf[4] of monstrous obesity, with her person encased in a gaudy flowered dress, and with an apple in each hand. This uncouth "bundle of flesh," to borrow the graphic words of the Margravine of Baireuth,[5] is said, by Palomino, to have served Carreño as the model for the figure of Bacchus, which, being popular, was multiplied

[1] At No. 1 Grosvenor Crescent.
[2] *Catálogo*, No. 85.
[3] Ibid. No. 517.
[4] Ibid. No. 124.
[5] She describes the two fat maids of honour of the Margravine of Erlangen, as "deux paquets de chair." *Memoires*, tom. ii. p. 74.

by copyists, and seems to have been attributed to Velazquez.[1]

Death and character.

Carreño died at Madrid, in September 1685, aged 72, and was buried in the conventual church of San Gil. He was greatly regretted, as well by his fellow-artists and numerous disciples as by the King, who continued his allowances from the privy purse to his widow, Doña Maria de Medina. With the post he seems to have been endowed with the kindly disposition of Velazquez.

Anecdotes.

The following anecdote, preserved by Palomino, exemplifies his ready good-nature. One Gregorio Utande, an obscure artist of Alcalá de Henares, had painted for the Carmelite nuns of that town a picture of the "Martyrdom of St. Andrew." The price which he demanded, 100 ducats, appearing exorbitant to the prudent sisterhood, it was agreed that he should take the work to Madrid, to be valued by Herrera-Barnuevo and Carreño. On reaching the capital, however, the cunning artist called on the latter, and, without explaining the object of his journey, begged him to accept of a jar of honey and retouch his St. Andrew. Carreño kindly complied, and in fact repainted the picture, which, to his astonishment, he was a few days afterwards called upon to value. He, therefore, declined the task, on the plea of his intimacy with

[1] Supra, chap. ix. p. 732, note 3.

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the author, and left the matter to Herrera, who pronounced the fair price to be 200 ducats. Utande went his way rejoicing, and appears to have received the money and divulged his trick, for the picture was long known at Alcalá and in the nunnery as *la Cantarilla de miel*, or "the jar of honey." Lampooned by Herrera the younger for performing a duty which that turbulent artist chose to consider as an infringement of his rights,[1] Carreño displayed all the forbearance and equanimity of Murillo.[2] No man, indeed, was less disposed lightly to take offence. Palomino was one day in company with him at the house of Don Pedro de Arce, when a discussion arose as to the painter of a certain copy of Titian's St. Margaret, which hung in the room, and which all present voted execrable. "It at least has the merit," said Carreño quietly, "of showing that no man need despair of improving in art, for I painted it myself when I was a beginner."[3] An anecdote is also told of the abstraction of mind with which he pursued his labours. Being at his easel one morning with two friends, one of them, for a jest, drank the cup of chocolate which stood untasted by his side. The maid-servant removing the cup, Carreño remonstrated, saying he had not yet breakfasted,

[1] Supra, chap. xii. p. 1113. [2] Ibid. p. 1069.
[3] Palomino, tom. iii. p. 620.

and on being shown that the contents were gone, appealed to the visitors. Being gravely assured by them that he had actually emptied the cup with his own lips, he replied: "Well, really I was so busy that I had entirely forgotten it."[1] Palomino has a story of a different complexion, in which he seems, by a slip of the pen, to have substituted the name of Carreño for one of the hot-tempered Herreras. In his remarks on the maulstick,[2] he cautions his professional readers against having that implement made too thick, because Carreño once broke a scholar's arm by a blow of the heavy staff, which he used like Giordano,[3] for the double purpose of supporting his wrist and maintaining order in his school. When the lad's father complained of this more than Spartan discipline, the good-natured absent artist is said to have aggravated the outrage by seeking to excuse himself by a pun.[4]

Style.

Carreño deservedly held a high place amongst the artists of this reign. His religious compositions were highly esteemed, and he was particularly suc-

[1] So Dr. Stukely, a wag of the Royal Society, ate up Newton's roast fowl. "How absent we philosophers are," said Sir Isaac, uncovering the dish which contained the bones; "I really thought I had not dined!" Sir David Brewster's *Life of Newton*, sm. 8vo, London, 1831, p. 341, note.

[2] Palomino, tom. ii. p. 44.

[3] Supra, p. 1168.

[4] "I was very unlucky," he said, "for the blow was given with the greatest *tiento*, caution." *Tiento* also means maulstick.

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cessful in his delineations[1] of the Immaculate Conception,[2] that fascinating mystery in honour of which the Castilian ambassador chastised a Moorish cavalier in the Alhambra,[3] and the first book, printed in Spain, issued from the press of Valencia.[4] His portraits are easy and life-like, and not unworthy of the walls gemmed with the productions of Velazquez. He drew correctly, and coloured in a style which recalls the soft and harmonious tints of Vandyck. A print of St. Anthony of Padua, with the Infant Jesus, about six inches high, has been ascribed to his graver. A portrait of Carreño, painted by himself, was in the collection of Don Gaspar de Jovellanos, and was engraved by a pupil of Juan Palomino.

Diego Gonsales de la Vega.

Diego Gonzalez de la Vega was born in 1622, at Madrid, where he learnt to paint under Francisco Rizi. After marrying and becoming a widower, he took priest's orders, but without relinquishing the use of his pencil, For the Society of Advocates he executed two large pictures, representing Our Lord going to Calvary, and His descent from the cross, which were placed in the Imperial College.

[1] Palomino, tom. iii. p. 620. [2] Supra, chap. xii. p. 1074.

[3] Prescott's *Ferdinand and Isabella*, vol. i. p. 418.

[4] *Certamen poetich en lohor de la Concecio*, 4to, Val., 1474, for an account of which see Fray Francisco Mendez, *Typographia Española*, 8vo, Valencia, 1786, p. 56.

He painted other works for the Franciscan friars, and for the nuns of Don Juan de Alarcon; but the principal part of this picture which he left behind him belonged to the convent of the Saviour, in which he resided for a considerable time. Thence he removed to the hospital of the Italians, where he was remarkable for his strict performance of his religious functions, and where he died on the 23rd of June 1697. In the convent of the Saviour he founded a chaplaincy of fifty ducats yearly, of which the fathers allowed a sister who survived him to enjoy the fruits during her life. His works are feeble, wanting energy both in drawing and colouring.

Alonso del Arco.

Alonso del Arco was born at Madrid in 1625, and was generally known as *el Sordillo* of Pereda, because he was born deaf and dumb, and because he learned to paint in the school of that fine master.[1] Benefiting, perhaps, by the system of instruction invented by Bonet, the forerunner of L'Épée,[2] he acquired, as he grew up, the power of articulating words, but his utterance was always slow, and painful both to himself and those whom he conversed with.[3] He displayed considerable fidelity and skill in portraiture; and he executed

[1] Supra, chap. x. p. 839. [2] Ibid. chap. v. p. 300, note 2.
[3] Palomino, tom. iii. p. 670.

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his works so rapidly that he was much employed in painting those ephemeral pictures which adorned the triumphal arches erected for royal entries, churches during canonisations, or catafalques at great funerals. His studio, which was managed, says Palomino, by his wife,[1] was a busy manufactory of such works, executed by his scholars from prints, and finally retouched by himself. In his old age his business declined, and he died in 1700 so poor, that the Marquess of Santiago made a provision for his widow, and placed his two daughters in a nunnery. His works, in general very hastily executed, and possessing little merit, were so numerous in the convents of Madrid, that the curious can hardly fail to find some of them in the National Museum. In the sacristy of the church of St. Justo y Pastoral, Alcalá de Henares, there is a small and poor picture by him representing "Our Lady of the Conception;" and the Academy of San Fernando at Madrid has a better specimen of his skill in a picture of the infant Saviour asleep on a cross, perhaps the same which once hung in the cell of Father Flores in the convent of St. Felipe el Real. The portrait of the deaf painter, executed by himself, was formerly in the collection of Don Bernardo Iriarte.

[1] Palomino, tom. iii. p. 671

Antonio de Castrejon, born at Madrid in 1625, was a scholar of Francisco Fernandez, and a painter whose colouring possessed some merit. His best works were of a small size, although he sometimes executed large altar-pieces, such as the "Martyrdom of S^ta. Lucia," the Sicilian maid of Zaragoza who owed her martyr's crown to the spite of a rejected lover,[1] which hung in the church of St. Felipe el Real until the fire of 1718. He occasionally painted the figures in the architectural pictures of Roque Ponce, a decorative artist of some repute, and sometimes executed small subjects within flower-garlands by Gabriel de la Corte. Dying at Madrid in 1690, he was buried in the church of San Louis.

Antonio de Castrejon.

Francisco Perez Sierra was son of a gentleman of Gibraltar, who followed the career of arms in the kingdom of the Two Sicilies, and married the daughter of the governor of Calabria. Born at Naples in 1627, he discovered an early inclination for art, and was placed in the school of Aniello Falcone, the battle-painter, where he spent all the time he could spare from his duties as page to Don Diego de la Torre, secretary to the council of S^ta. Clara. He afterwards followed this patron to Madrid, where he became the disciple of the military artist Juan de Toledo.[2] Having thus learned to

Francisco Peres Sierra.

[1] Villegas, *Flos Sanctorum*, p. 580.

[2] Supra, chap. xi. p. 973.

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paint battles and landscapes with facility, he quitted the service of La Torre, and, marrying Doña Monica de los Rios, established himself as a painter.

Works.

The younger Rizi, and Carreño, esteeming his abilities, obtained for him some employment in the palace of the Marquess of Heliche, and in the church of the nuns of San Placido. Don Diego de la Torre, besides causing him to make a number of copies from works of Ribera, which he had brought from Naples, employed him to paint a series of saints for a chapel which he had founded in the conventual church of the Angels. For that church he likewise executed the paintings of a grand temporary monument and of a triumphal car, constructed in honour of the admission of S^ta^ Rosa of Lima to the honours of the Calendar in 1671. This flower of sanctity, "whose fragrance has filled the whole Christian world,"[1] is the chief patroness of America, the S^ta^ Teresa of transatlantic Spain. Her story, presenting many scenes attractive to the pencil, soon became a favourite subject with friars and painters. Not even Nicolas Factor was more ingenious in the art of self-torture. Her usual food was a herb bitter as wormwood, and she frequently prefaced her meals by anointing her palate with gall. When compelled by

[1] *Vida de la Gloriosa Virgen Dominicana Santa Rosa de S^ta^ Maria, Natural de Lima, i patron principal de las Americas*, escrita por el Señor Dr. D. José Manuel Bermudez; 4to, Lima, 1827, p. 5.

her mother to wear a wreath of roses, she so adjusted it on her brow that it became a crown of thorns. Rejecting a host of suitors, she destroyed the lovely complexion to which she owed her name by an application of pepper and quicklime.[1] But she was also a noble example of filial devotion, and maintained her once wealthy parents, fallen on evil days, by the labour of her hands. She died in 1617, in the third order of St. Dominic, and in the odour of sanctity.[2] Perez Sierra afterwards painted another altar, erected for a similar purpose, in the church of the Franciscans, on occasion of a festival in honour of their patron saint.

Flower-pieces.

Appointed under Charles II. to the office of general manager of prisons, he relinquished art as a profession, but he continued to amuse his leisure by painting flowers, for which a garden, attached to his house in the Calle de las Infantas, afforded a ready supply of models. These flower-pieces became popular with the public at Madrid, and some of them found their way into the galleries of Buen-retiro. Diego de Naxera wrote a poetical romance in their praise, in which he professed his inability to decide on the relative merits of Nature's floral

[1] *Vida de la Gloriosa Virgen Dominicana Santa Rosa de Sta. Maria, Natural de Lima, i patron principal de las Americas*, escrita por el Señor Dr. D. José Manuel Bermudez; 4to, Lima, 1827, pp. 44, 45.

[2] Interian de Ayala, *Pictor Christianus Eruditus*, p. 344; and *Biographie Universelle*, tom. xxxix. p. 16.

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productions, and his friend's.[1] In his old age he was seized with palsy, which incapacitated him during the last years of his life from using the pencil, and finally carried him off in 1709. He was buried in the church of the Capuchins of La Paciencia, whose chapel of Our Lord he made his heir, a chapel which already possessed two of his works, his own portrait, and a picture of "Our Lady of Solitude."

Claudio Coello.

Claudio Coello, one of the last of the great artists of Castile, was born at Madrid, in what year is uncertain, but probably between 1630 and 1640. He was the son of Faustino Coello, a Portuguese sculptor in bronze, who, wishing for his assistance in his own craft, sent him to learn drawing in the school of Rizi the younger. Struck by the ability of this foreign scholar, Rizi persuaded the father to allow him to devote himself to painting; and, in a short time, the young Portuguese, possessing no less industry than talent, outstripped all his compeers.

Youthful industry.

His master used to find him hard at work with his pencil, both late and early, and was wont to say that he needed the rein rather than the spur. A friar, to whom he had been dilating on the merits of Coello, once remarked that the lad's countenance showed little genius. "Ah! father," said Rizi, "the

[1] Palomino, tom. iii. p. 718.

metal before the stamp!" And the event justified his expectations. Still, says Palomino, the friar was partly in the right, for although he had an ample brow, and eyes full of thought and speculation, his face was not pleasing, but rather heavy and melancholy. Whilst still in the school of Rizi he was employed to paint various altar-pieces for the nuns of San Placido, the possessors of Velazquez's "Crucifixion,"[1] and for the parish churches of San Andres and Santa Cruz. Those for the latter church, representing the Incarnation of the Word, and John the Baptist and his father Zacharias, were so highly esteemed by Rizi, that he offered to let them pass for his own, that they might command a better price. This offer Coello, however, honourably declined, preferring honest fame to filthy lucre.

Friendship of Carreño.

He afterwards formed an intimate friendship with Carreño, who, as painter to the King, was able to procure for him permission to study in the galleries of the Alcazar. There he spent some time in copying various works of Titian, Rubens, and Vandyck, an exercise which greatly improved his style of colouring. He next entered into an artistic partnership with Ximenez Donoso, a painter who had just returned from Italy. Amongst the joint works which they undertook at Madrid, were frescoes, in

[1] Supra, chap. ix. p. 727.

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the church of Sta. Cruz, which, with some other works of Coello, perished by fire early in the eighteenth century; and other frescoes in the chapel of Our Lord and St. Ignatius in the church of San Isidro el Real, and in the churches of the Trinity and St. Basilio. In the Alcazar they painted the ceiling of a hall in the Queen's tower. At Toledo they executed the frescoes on the roof of the vestry of the Cathedral; and the Carthusians of Paular employed them to paint a series of pictures illustrative of the history of the order for the conventual chapter-room.

Queen Maria Louisa's entry to Madrid.

On occasion of Queen Maria Louisa's public entry into Madrid, they had the honour of superintending the artistic arrangements for that ceremonial, which may still be beheld in the graphic pages of Madame d'Aulnoy.[1] From the palace of Buenretiro to the tapestried court of the venerable Alcazar, the way was spanned by many triumphal arches, painted with allegories and trophies, and bordered with galleries and pavilions gay with gilt statues and emblematical pictures. As the young Queen rode along, radiant in beauty and diamonds, through bands of nymphs scattering flowers in her path, her eye fell on figures representing the virtues of her character, and on pictured scenes of the Golden Age which was sup-

[1] *Voyage*, tom. iii. pp. 214–220.

posed to be returning in her train. Coello's most elaborate works were a great arch on the Prado and the pavilions between which it was approached, works which were considered of sufficient value to be commemorated by the graver. His paintings which adorned these edifices represented the kingdoms and provinces of Spain offering votive crowns and garlands to the royal bride. He likewise gave designs for a series of pictures of the labours of Hercules, which were executed by Francisco de Solis.

Visit to Zaragoza.

In 1683 he was called to Zaragoza by the Archbishop Francisco de Gamia to paint the vaults and dome of the collegiate church of the Augustines, a work which occupied him a year. At his return to Madrid he was appointed, on the 24th of March 1684, to the post of painter to the King, vacant by the death of Dionisio Mantuano.[1] At first no salary was attached to this distinction. But on the 23rd of January 1686, he succeeded the younger Herrera as painter-in-ordinary, with the usual emoluments, and also received the key of chamberlain, and the monthly allowance of 20 ducats formerly enjoyed by his friend Carreño de Miranda. The post of deputy-Aposentador was afterwards conferred upon him, with certain allowances from

Made Painter to the King.

[1] Supra, p. 1145.

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Picture of the "Adoration of the Santa Forma" at the Escorial.

the privy purse, and a pension of 300 ducats was granted to his son Bernardino.

At the death of the younger Rizi, in 1685, the altar of the Santa Forma in the great sacristy of the Escorial was left unfinished. The legend of this wondrous wafer has been already related.[1] By some it is said that Charles II. erected its altar in token of gratitude for John Sobieski's victory over the Turk beneath the walls of Vienna, by others, in expiation of the violence done to the sanctuary of St. Lawrence, when Valenzuela was dragged from his lurking-place behind the wainscot of the prior's cell.[2] Rizi had completed the paltry retablo, and he left a sketch for a picture to serve as a veil to the sanguifluous Host. This sketch Coello was required to finish; but on expressing his dissatisfaction with the plan, he was permitted to lay it aside and commence an original work. The difficulties with which he had to contend were considerable. His canvas was six yards high by only three wide, and his subject nothing more nor less than Charles II. and his court receiving the sacerdotal benediction at the dedication of the altar. From these unpromising materials he produced a work of great power and splendour, and one of the most interesting

[1] Supra, chap. x. p. 835.
[2] Supra, p. 1126; Dunlop's *Memoirs*, vol. ii. p. 120.

pictures which has been spared to the desolate Escorial. The King and his principal courtiers are represented kneeling before the altar adoring the holy Host, which is held up by the officiating prior. Around that dignitary are grouped his assistant priests; in the distance are seen the Jeronymite friars, drawn up in processional order, the students of the college, and the boys of the choir, chaunting under the orders of the chapel-master, while above hover three allegorical figures, representing Religion, Piety, and the house of Austria, in contemplation of the splendid scene. The picture contains, it is said, no less than fifty portraits, to most of which, unfortunately, there now exists no key. The King himself, gazing at the mysterious relic with a face of foolish awe, is evidently pourtrayed to the very life. Near him kneel the Duke of Medinaceli, a prime minister almost as weak as his master, his rival the Duke of Pastrana, grand-huntsman, the Count of Baños, master of the horse, and the Marquess of La Puebla, gentleman of the chamber. The astute-looking prior is said to be Francisco de los Santos, the historian of the Escorial. Nothing can be more brilliant and masterly than the execution of the rich robes of the churchmen, and the more sober suits of the laity. The latter do not wear the ruff, a fact which marks, says Cean Bermudez, the epoch at which that time-honoured

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piece of a Castilian hidalgo's costume began to yield to the Transpyrenean cravat. In spite of the King's anti-Gallican prejudices this innovation seems to have had its origin on his own most Catholic person, for Madame d'Aulnoy records that a cravat of fine lace was one of the earliest gifts of his French Queen, and that when he wore it at their first interview, its adjustment did no credit to his valet.[1] The portable organ of Charles V.,[2] the crucifix, the candlesticks, and the other accessories of the ceremonial, are all painted with great care, and are, many of them, interesting as records of precious things that were before the coming of the Gaul.

Other works.

The picture was received with great applause. The King being highly satisfied with his portrait, by the advice of the Count of Benavente, had named Coello to the place of painter-in-ordinary, as has been already related,[3] before the completion of the work. The careless haste of Rizi not having descended to his disciple he was employed on this elaborate altar-piece for more than two years. Part

[1] *Voyage*, tom. iii. p. 212.

[2] He is said to have carried it with him in his expedition to Tunis. In 1787 the author of *Vathek* was charmed with the delicious sweetness of the tones which he drew from it, in spite of the forbidding looks of "the sour-visaged prior." Beckford's *Letters*, fcap. 8vo, London, 1840, p. 323 [2 vols. 8vo, London, 1834, vol. ii. p. 320].

[3] Supra, p. 1195.

of that time, indeed, he passed at Madrid, designing a fresco for the ceiling of the northern gallery of the Alcazar. The subject was the fable of Cupid and Psyche; his assistant, chosen by himself, was his future biographer, Palomino. Having executed certain portions of the work together, Palomino carried it on alone, and Coello returned to the Escorial.

Success.

For some years Coello reigned supreme amongst the artists of the court and capital. He had the honour of pourtraying the Queen-dowager, Queen Mariana of Neuburg, and most of the great personages of the realm, and he was besides the keeper of the royal picture-galleries. In 1691, the Chapter of Toledo appointed him to the post of painter to that Cathedral. The year following, however, brought a mortification which more than counterbalanced these honours, a triumphant rival in the person of Giordano. The painter of the "Adoration of the Santa Forma" conceived, with some justice, that to him of right belonged the glory of embellishing the walls and domes of the Escorial. On finding himself eclipsed by the Neapolitan, he threw aside his pencil in disgust; and it was only at the urgent entreaty of Father Matilla, the King's confessor, that he consented to finish a "Martyrdom of St. Stephen," which that Dominican had ordered for his convent at Salamanca. This picture, Coello's last work, was carried by some of his friends to the Alcazar, where

Eclipsed by Giordano.

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it was highly admired by the courtiers, and by Luca Fa-presto himself. Not even a rival's praise, however, could heal the wounded spirit of the Castilian, who, naturally of a jealous temper,

"Bore, like the Turk, no brother near the throne,"

or, at least, had been too long the chief favourite to be content with the second place. Disappointment at length engendered disease, and he died on the 28th of April 1693. He was buried in the church of San Andres, and his pension from the privy purse was continued to his widow, Doña Bernarda de la Torre.

Death.

Style and merits as a painter.

Don Cristobal Ontañon, before his friend Giordano appeared at Madrid, remarked to Coello, that when he came he would teach the Castilian artists how to get rich. "Yes," said Coello, "and also how to be content with our faults and get rid of our scruples," a reply which showed how correctly he appreciated the style of his dashing rival. He himself set a quite opposite and far more wholesome example to his brethren, sparing neither time nor labour on his works. His reputation, says Cean Bermudez, has suffered by his frescoes, which were generally painted hastily, and in conjunction with artists of inferior abilities. But his oil-pictures exhibit the most anxious care, and with much of Cano's grace in drawing, they have also somewhat of the rich tones of Murillo, and the magical effect of

Velazquez. The picture in the altar of the Santa Forma at the Escorial, is, without question, his masterpiece. The Royal Gallery of Madrid has, likewise, two large compositions of great merit. One[1] represents the Blessed Virgin, enthroned and surrounded by impersonations of the virtues, and presenting her Divine babe to the adoration of the Baptist, St. Francis, St. Michael, and St. Anthony of Padua. In the other,[2] which is the finest, the Blessed Mary, seated beneath a portico, receives the homage of St. Louis, St. Isabel, and other saints. The royal crusader lays his sword at the feet of the Virgin, and the good Duchess of Thuringia[3] offers a basket of fruit and flowers to the Infant Redeemer. Near them are two beautiful singing cherubs, and the picture is rich with draperies of gorgeous stuffs.

Sketches and engravings.

The sketches of Coello, chiefly executed in black crayons, or with the pen, were highly esteemed by artists and collectors. A few of them may be seen in the Louvre.[4] He was the author of three etchings from his own works, portraits of Charles II. and one of his Queens, and a Crucifixion, with the Virgin, S^ta. Monica, and her son St. Augustine standing at the foot of the cross, from a

[1] *Catálogo* [1843], No. 224 [edition 1889, No. 701].
[2] Ibid. No. 306 [edition 1889, No. 702].
[3] Supra, chap. xii. p. 1025.
[4] Collection Standish, Nos. 384-387 [sold 1853].

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picture in the church of the Augustine nunnery at Madrid.

Juan Ximenes Donoso.

Juan Ximenez Donoso was born at Consuegra in 1628, and was taught painting by his father, Antonio. Visiting Madrid, he studied for a short time in the school of Francisco Fernandez.[1] At the death of that master he went to Rome, and acquired the art of painting in fresco, but more especially devoted himself to architecture, in which, doing as the Romans did, he imbibed the declining taste of the times. In seven years he returned to Madrid, and finished his artistic education by practising oil-painting for a while in the school of Carreño.

His works. Painting.

He afterwards went to Valencia, where he painted two large pictures for the shod friars of Mercy, and thence to Segorbe to paint a series of works representing Our Lady, the Adoration of the Kings, Christ betrayed in the Garden, St. John Baptist and St. Bruno, for the Chartreuse of Valdecristo. On his return to Madrid he married Doña Isabel Moraleda, and formed an intimate friendship with the painter Claudio Coello, with whom he painted in the chapel and at Toledo the joint works which have already been enumerated.[2] Many works, however, he executed alone, such as the

[1] Supra, chap. x. p. 846.

[2] Supra, p. 1193.

picture of the high-altar of the church of San Felipe Neri, afterwards demolished, six pictures for the cloisters of the Benedictines of San Martin, representing passages from the life of the patron saint of their order,

"Monastico principe y monarca
De todo el Occidente patriarca,"[1]

and a "Virgin of the Conception" for the church of San Nicolas, which Palomino considered his best work.[2]

Architecture.

Great part of Donoso's time was devoted to the practice of architecture, in which he seems to have possessed as bad taste as Herrera the younger, and to have met with still greater success. At Madrid he designed the portal of the church of S^ta^ Cruz, the tomb of the Marquess of Mejorada in the Recolete church, the cloister of the college of St. Thomas, the high-altars of the churches of Victory and the Trinity, works which obtained him so much credit that he was appointed, on the 13th of August 1685, master of the works to the Cathedral of Toledo. And the day after, the Chapter enhanced the obligation by naming him their principal painter in the room of the deceased Francisco Rizi.[3] Not-

[1] Fr. Nicolas Bravo, *Benedictina, en que trata la milagrosa vida del glorioso S. Benito*, canto i., 4to, Salamanca, 1604, p. 2.

[2] Palomino, tom. iii. p. 629.

[3] I may here correct one of the few slips of Cean Bermudez's pen. He

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withstanding these appointments, Cean Bermudez does not notice any contribution, either in painting or architecture, made by Donoso to the venerable Cathedral. His last work was the plan of the church of San Luis at Madrid, for which he was painting a fresco in the chapel of the noble family of Canillejas, when he was struck with apoplexy. Carried to his own house, he died shortly afterwards, intestate, on the 14th of September 1690, and was buried in the church of San Gines.

Writings.

He left, says Palomino, a manuscript work on the art of hewing stone, and many papers on architecture and the theory of perspective, which, never having been printed, have doubtless gone the way of many better things.

Anecdotes of him.

One of Donoso's chief troubles in life was, that he could not get appointed painter to the King, a disappointment under which he adopted the philosophy of Æsop's grape-rejecting fox. Being asked one day if he had yet obtained that honour, he replied, "I am not quite fallen so low as that, and I hope that you will not think so meanly of me as to suppose it." Palomino, who loves a pun or conceit, preserves another jest of the day, at the expense of the painter. Calling one day on Claudio Coello, and not finding him at home,

says, *Diccionario*, tom. vi. p. 11, that the place had remained unfilled since the death of Rizi, in 1653, a statement contradicted by himself in his life of that artist, tom. iv. pp. 204, 206.

he left his name with the maid, who forgot it before her master returned. All she could remember was that it began with *Don*, and ended with the name of a wild beast. Coello suggested *leon*, *tigre*, and at last *oso*, bear. "*Si, Señor*," said the damsel, "*Oso con Don;*" and Donoso was accordingly nicknamed amongst his familiars Don Oso or Sir Bruin.[1]

Francisco de Solis.

Francisco de Solis was born in the parish of San Gines, at Madrid, in 1629. His father, Juan, had acquired, from Herrera of Segovia,[2] some knowledge of painting, which he imparted, as an amusement, to his son. Having views, however, for the youth in the Church, he gave him likewise a learned education, in the course of which he is said to have displayed considerable aptitude for Latin and philosophy. But his inclinations pointing the other way, he eventually obtained leave to forsake theology for painting, and when he was only eighteen, he had made sufficient progress to execute an altar-piece for the Capuchin friars of Villarabia de los Ojos. Exhibited in the convent of Patience, at Madrid, this work attracted the notice of the connoisseurs, and, amongst the rest, of Philip IV., who was so struck with the excellence of the performance, and the youth of the artist, that he gave directions that his name and age should be inscribed on the picture.

[1] Palomino, tom. iii. p. 630.

[2] Supra, chap. v. p. 344.

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With so fair an introduction to public favour, and with Velazquez at hand as a friend and counsellor, Solis might have become one of the stars of his profession. But he seems to have been in easy circumstances, and of a somewhat indolent disposition, and being neither compelled to work, nor vexed by "the last infirmity of noble minds," he preferred collecting pictures to painting them. Some of the conventual churches, however, at Madrid, Alcalá, and Valladolid, were adorned with his works, of which the most famous was a "Virgin of the Conception," belonging to the Capuchins of the Prado. On occasion of the entry of Queen Maria Louisa into the capital, he contributed to the properties of the procession a series of paintings representing the labours of Hercules, which he executed from the designs of Claudio Coello.[1] For many years he maintained in his house an academy of design, where the amateur artists of the court used to congregate to draw from the living model. He was also engaged in writing the lives of the Spanish painters, sculptors, and architects, for which he had even engraved several portraits. It is much to be regretted that he did not live to publish this work, and still more that his manuscript eluded the search of Palomino,[2] for he appears to have possessed not only opportunities for collecting facts,

[1] Supra, p. 1195.

[2] Palomino, tom. iii. p. 602.

but also taste and leisure for the undertaking, which did not fall to the lot of that well-meaning but wearisome biographer. He was painting some pictures for the Dominican friars of Marchena, when he died, at Madrid, on the 25th of September 1684. His wife, Doña Luisa Barragan, having inherited a family vault in the conventual church of St. Martin, his bones were there deposited in the keeping of Our Lady of Good Delivery.[1] He left books, prints, and drawings, which Palomino assures us were worth 6,000 ducats, a statement which Cean Bermudez considers very credible, for even in his time the autograph of Solis was frequently met with on fly-leaves and margins. His pictures were chiefly remarkable as agreeable pieces of colouring. They are unknown in the Royal Gallery, but some may probably lurk in the National Museum at Madrid.

Matias de Torres.

Matias de Torres was born at Espinosa de los Monteros in 1631, and was invited to Madrid, as he grew up to manhood, by his uncle, Tomas Torrino, an obscure painter. Having learned what little this relation could teach, and having gleaned some in-

[1] In 1598 a devout Castilian redeemed an image of the Virgin, for fifty maravedis, from an irreligious German, who was carrying it through the streets in a very disrespectful manner. Our Lady soon afterwards repaid the obligation by performing the part of Lucina to her deliverer's wife. Hence, in 1602, the chapel and name of *Nuestra Señora del Buen Alumbramiento*, a miraculous image much trusted in by the Empress Maria, the Infanta who refused to be Princess of Wales. Villafañe, *Milagrosas Imagenes*, p. 30.

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struction in the schools of the younger Herrera and other artists, he established himself as a painter, and obtained a reputation and fortune beyond his merits. He had a son named Gabriel, born in 1660, who under his tuition became a skilful painter of illuminations, and brought him considerable gains. This artist, however, and a brother who followed the same craft, died young. Other misfortunes overtaking the elder Torres, reduced him in his old age from affluence to extreme penury. Falling sick, and being carried from the house of a friend, who had given him shelter, to the public hospital, he died on the way, and received a pauper's burial, in 1711. His productions were generally large and coarse pictures, hastily executed for processional decorations, once exhibited, and then as speedily forgotten. Sometimes he painted pictures of greater pretension for the churches, but even these displayed little merit. Affecting the forcible style of Caravaggio, his compositions were half veiled in thick impenetrable shadows, which concealed the design, and sometimes left the subject a mystery. Standing before one of these, representing some passage in the life of San Diego, and placed in the church of Victory, at Madrid, the painter Francisco de Solis was asked to explain the subject depicted. "It represents," said Solis pleasantly, "*San Brazo*," St. Arm, nothing being distinguishable but the arm of

Solis's pleasantry.

a mendicant in the foreground. In painting landscapes and battles, however, Torres was more successful; and he left many works of this kind, of considerable merit, in the collections of Madrid. Two of his small cavalry skirmishes have found their way to the Imperial Hermitage at St. Petersburg,[1] which likewise possesses a picture of the "Presentation of Our Lord in the Temple," attributed to him.[2] His sketches, "of moderate merit and small use," were also, says Cean Bermudez, a drug in the studios.

Josef de Ledesma.

Josef de Ledesma, born in 1630 at Burgos, after acquiring some knowledge of painting in that city, came to Madrid and the school of Carreño. His principal works were a composition representing the Blessed Virgin, St. John, and Mary Magdalene, with the body of Our Lord, in the Recolete convent, and pictures of the three persons of the Godhead, and various saints, in the convent of the Holy Trinity. They were pleasing in colour, and gave promise of future excellence which the author, dying in 1670, did not live to fulfil.

Juan Antonio Escalante.

Juan Antonio Escalante, son of Alonso de Fonseca and Francisca Escalante, was born at Cordoba in 1630. Being sent, however, at an early age to

[1] *Livret*, pp. 421, 422. Salle xli. Nos. 78, 81. [These do not appear in the *Catalogue* of 1887.]

[2] Ibid. No. 98, p. 426. [No picture ascribed to Torres appears in the *Catalogue* of 1887, but a "Presentation" is catalogued among the works of unknown artists, No. 437.]

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Madrid, he belongs to the school, not of Andalusia, but of Castile. His master, the younger Rizi, one of the painters to the King, obtained for him the privilege of frequenting the royal galleries, where he copied many of the works of Tintoretto, and formed for himself a style of a somewhat Venetian cast. Before he was twenty-four years old, he attracted the favourable notice of the public by a series of pictures, for the cloister of the shod Carmelite friars, on the life of San Gerardo, an Archbishop of Braga in the eleventh century, gifted with the formidable faculty of causing demons to take possession of the sinners who contemned his authority.[1] These works were so highly esteemed that the artist, for the rest of his life, found constant employment for his pencil. He was afterwards engaged in assisting his master in painting the monument for the Holy Week, in the Cathedral of Toledo.[2] His death took place at Madrid in 1670. The Royal Gallery of Spain possesses two of his works, one representing the Holy Family,[3] the other the infants Christ and St. John.[4] The latter is the more pleasing. The two children are seated on silken cushions and bright carpets, with a lamp and a basket of flowers near them, accessories which well display Escalante's skill in

[1] Quintanaduefias, *Santos de Toledo*, p. 344. Tamayo Salazar, *Martyrologium Hispanum*, tom. vi. p. 355. [2] Supra, chap. x. p. 835.
[3] *Catálogo* [1843], No. 185 [edition 1889, No. 711].
[4] Ibid. [1843], No. 201 [edition 1889, No. 712].

imitating the rich colouring of Venice. But they suffer by comparison with the charming "Children of the Shell," Murillo's picture on the same subject, hanging upon the same wall.[1]

Juan Fernandez de Laredo.

Juan Fernandez de Laredo, born at Madrid in 1632, became, under the instructions of Francisco Rizi, an excellent painter in distemper. He assisted his master in painting the scenery for the theatre of Buenretiro, and, at his death, succeeded him in its management. On the 24th of January 1687, he was appointed painter-in-ordinary to the King. In 1689 he was a candidate, with Claudio Coello, Bartolomé Perez, Vicente Benavides, and other artists, for the honour of designing the catafalque for the obsequies of Queen Maria Louisa, in the church of the Incarnation; but his plans, like theirs, were rejected in favour of those of the extravagant Churriguera.[2] He was killed in 1692, by a fall in his own studio, falling on his head, whilst retouching a high picture, from an insecure seat. Palomino informs us that he was a man of much humour, citing, as an example, an occasion on which he won a breakfast of a foolish friend, by undertaking to cool wine or water without snow, and effecting his purpose with ice.[3]

Pedro Ruiz Gonzalez was born at Madrid in

[1] Supra, chap. xii. p. 1084.

[2] Vera Tassis, *Noticias historiales*, p. 140. [3] Pal., tom. iii. p. 649.

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Pedro Ruis Gonsalez.

1633. Unlike most other painters, he does not appear to have turned his attention to art till he had attained the ripe age of thirty, when he became the scholar of Escalante. On the death of that master he passed into the school of Carreño, under whose instructions he acquired considerable skill with the pencil. Amongst his earlier works were three good altar-pieces for the church of San Millan, which unfortunately perished by fire in 1720, and two processional banners for the guilds of that parish and of the third order of Franciscans. In 1699 he painted, for the convent of Mercy, an excellent picture of one of the worthies of that beneficent order, San Pedro Pasquale, a bishop of Jaen, who wrote against astrology and Mahomet, and was martyred by the Moors, and to whom, during his captivity at Granada, the Saviour Himself vouchsafed a visit, in the form of a young Christian slave.[1] His drawings in crayons and water-colours were executed with great care and neatness, and, in the opinion of Cean Bermudez, might have passed for sketches of some of the best Venetian masters. It was invariably his practice to inscribe his name on all his works, the slightest as well as the most important. A bantering friend once inquiring why he was thus scrupulous, Gonzalez adroitly replied,

[1] Quintanadueñas, *Santos de Toledo*, p. 353.

"Because I do not wish that my faults should be attributed to other people." Towards the close of an exemplary and pious life, he was afflicted with partial paralysis and loss of sight. He died at Madrid in 1709, and was buried in the church of San Millan.

Juan Martin Cabezalero.

Juan Martin Cabezalero, born at Almaden in 1633, was one of the most promising of the scholars of Carreño at Madrid. His pictures, representing scenes from the Passion of Our Lord, and various sacred subjects, in the Franciscan monastery, the nunnery of St. Placido, and other religious houses of the capital, are favourably noticed by Cean Bermudez, who conceives that his death in 1673 alone prevented him from taking a distinguished position amongst the painters of Spain. The chapter-room of the Carthusians at Paular was adorned with one of his works, a passage from the life of St. Bruno, forming part of a series of which the larger portion was furnished by Coello and Donoso.

Juan Giachineti Gonzalez.

Juan Giachineti Gonzalez was the son of a Burgundian jeweller settled at Madrid, and was born in that capital about 1630. Where he acquired his knowledge of painting is not known, but he is said to have been a great admirer of Titian, and a diligent copyist of his works. By this means he became a portrait-painter of considerable merit. His works were not very common at Madrid, so that he pro-

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bably removed rather early in life with his father to Italy, where he was known as the "Burgundian of the heads," *il Borgognone dalle teste*, from the spirit with which he painted them. He died at Bergamo in 1696.

Lorenzo de Soto.

Lorenzo de Soto, born at Madrid in 1634, became a tolerable painter, under the instructions of Agüero.[1] The chief subjects of his pencil were landscapes, into which he introduced figures of saints and eremites. But he sometimes likewise painted large altar-pieces, of which he furnished one to the church of Atocha, representing a passage in the history of S^ta^ Rosa, the Dominican flower of Lima.[2] He had gained a respectable place amongst the artists of Madrid, when a new attempt was made, in 1676, by the revenue officers, to levy a tax upon works of art.[3] Indignant at this attack on his order, of which the resistance of El Greco[4] and Carducho[5] ought to have prevented the recurrence, he adopted the singular revenge of relinquishing his profession, and retiring to Yecla, a town in the kingdom of Murcia, where he obtained the post of collector of the royal rents. During his residence of some years there, he occasionally amused his leisure by making sketches of the surrounding country, some of which

[1] Supra, chap. x. p. 868.
[2] Supra, p. 1190.
[3] Palomino, tom. i. p. 109.
[4] Supra, chap. v. p. 343.
[5] Ibid. chap. vii. p. 494.

he presented to Palomino, who mentions, with peculiar praise, a view of a romantic rock, known as that of the Magdalene of Yecla. This desultory practice did not suffice to preserve his skill in its perfection. Returning, when above the age of fifty, to Madrid, he found that having been so long out of sight, he was also out of the public mind. Nor, in resuming his profession, did he ever regain his popularity or skill, but, falling into extreme indigence, picked up a miserable livelihood by selling the daubs of his declining years in the public streets, in front of the Alcazar, or near the gate of Guadalajara. Dying in 1688, he was buried in the church of S. Justo y Pastor.

Bartolomé Perez.

Bartolomé Perez, born at Madrid in 1634, was scholar and son-in-law of the flower painter, Arellano, whom he excelled as a draughtsman, and sometimes assisted, by painting the figures in his works. In the delineation of drapery and curtains he was particularly successful, and so distinguished himself by some works of this kind for the theatre of Buenretiro, that he was appointed painter to the King, on the 2nd of January 1689. His flower-pieces were likewise highly esteemed, and were to be found as well in the royal saloons of Buenretiro as in the town houses of the nobility. In 1693, while painting a ceiling in the palace of the Duke of Monteleon, he was killed, like Fernandez de Laredo the year

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before,[1] by a fall from a scaffold. Taunting one of his scholars with cowardice, because he would not walk across a giddy and tottering plank, he proceeded to set the example, and paid for his rashness with his life.[2] He was buried in the church of St. Ildefonso.

Mateo de Cerezo.

Mateo de Cerezo was born at Burgos in 1635. His father was an obscure painter of the same name, whose chief occupation was to execute copies of that wondrous Crucifix of the Capuchins, which sweated every Friday for the edification of the pious, in the most richly appointed shrine at Burgos.[3] Some of these copies were afterwards ascribed to the more famous pencil of his son, whom he instructed in painting up to the age of fifteen, and then wisely sent him to Madrid, to the school of Carreño. Under that master, young Cerezo devoted himself to diligent study, drawing from life and copying pictures, with great perseverance, for five years. That period being expired, he began to exercise his profession on his own account. The

[1] Supra, p. 1211.

[2] Such is the story as told by Palomino (tom. iii. p. 650), who was at Madrid when the accident happened. M. Huard, who perhaps knew better, having inquired into the matter in 1838, at Paris, informs us that "Perez en se reculant pour juger de son effet, ne s'apperçut pas qu'il posait ses pieds dans le vide, il fit une effroyable chute et on releva mort." *Vie complète des Peintres Espagnols*, part ii. p. 166. For a notice of this superficial book, see Preface [to the first edition].

[3] D'Aulnoy, *Voyage*, tom. i. p. 122.

"Virgin of the Conception" was one of his favourite subjects, and his delineations of that popular mystery soon came to be in request in the religious houses in and around Madrid. One of them found its way to the Chartreuse of Paular, together with a picture of St. John writing the Apocalypse. From the number of his works which once existed at Valladolid, part of his life seems to have been spent in that city. The Franciscan friars possessed two of them, large pictures of the Virgin, in one of which she was represented sitting in a cherry-tree, and adored by St. Francis. This unusual throne may perhaps have been introduced by Cerezo as a symbol of his own devout feelings, his patronymic being the Castilian word for cherry-tree. The convents of San Bartolomé and Jesus Maria likewise possessed many of his pictures. But Bosarte, who visited Valladolid at the beginning of the present century, could discover only two specimens of his pencil, a "Crucifixion," and "Our Lady of the Cherry-tree," both in the Cathedral.[1] From Valladolid, Cerezo proceeded to Burgos, where he painted an excellent "Crucifixion" for the Cathedral, and the "Flight into Egypt" for the Dominican church of San Pablo. The latter picture represented the Virgin and Infant Saviour seated upon their ass, with St. Joseph and an angel

[1] Bosarte, *Viage*, pp. 142–3.

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going beside them, and it is highly praised by Bosarte for the skill of the composition.[1] The painter appears to have paid only a short visit to his native city, whence he returned to establish himself for life at Madrid. There he found constant employment for his pencil in the churches and convents, and had the honour of assisting the younger Herrera in his fresco on the dome of Our Lady of Atocha. His best work was a picture of the risen Saviour and the two disciples at Emmaus, painted for the refectory of the Recolete friars. Seated at a table, beneath a porch like that of a Castilian wayside inn, Our Lord is represented in the act of blessing and breaking the bread, so opening the eyes of Cleopas and his undiscerning companion. Of four other figures, the principal are a country girl seated on the right of the picture, and a peasant on the left bearing in a bundle of sticks on his back. In the distance, the three travellers are seen approaching from Jerusalem, a curious example of adherence to that method of painting a story which obtained amongst the elder Vandycks and Hemlings. Of this picture Palomino remarked that its merits exceeded "all human powers of ponderation,"[2] whilst an Italian critic was content to observe, as the Venetian magnifico had observed of Vigarny's

[1] Bosarte, *Viage*, p. 330.

[2] Palomino, tom. iii. p. 567.

sculpture,[1] that, for a Spaniard, it was not bad. Truth and Cean Bermudez, however, reject both of these opinions, and allow to the picture the praise of graceful composition and agreeable colouring. It was etched in 1778 by Josef del Castillo. The best, it was likewise the last work of Cerezo, or, in the words of the figure-loving Palomino, his swan-like death-song. He died at Madrid in 1675, aged forty.[2]

Style.

Cerezo certainly deserves a place amongst the ablest painters of this reign. His success in life seems to have been hardly commensurate with his abilities. There is in his works a chaste richness of colour, a roundness of form, and an absence of outline, which together produce an effect that recalls to the mind the style of Vandyck and Murillo. The Queen of Spain's gallery possesses three of his pictures, a large "Marriage of St. Catherine,"[3] a "St. Jerome Meditating," with his meagre limbs wrapped in rich purple drapery,[4] and a fine "Assumption of the Virgin," in which the Blessed Mary is borne to heaven by a band of ministering spirits, and the apostles are seen below grouped

[1] Supra, chap. iii. p. 146.

[2] Cean Bermudez says 1685, but as he gives forty as his age at his decease, and 1635 as the year of his birth, one or other of these dates must contain a misprint, unintentionally omitted in the list of *errata*.

[3] *Catálogo* [1843], No. 541 [edition 1889, No. 700].

[4] Ibid. [1843], No. 48. [This picture does not appear in the *Catalogue* of 1889].

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around her floriferous tomb.[1] His small bodegones, painted with great skill and spirit, were rare and highly esteemed. Cean Bermudez possessed a curious sketch by him, executed with soot, and representing the dead Christ in the arms of the Virgin, and attended by St. John and the Maries.

Vicente Benavides.

Vicente Benavides was son of an officer in the army, and was born in Barbary, in the garrison of Oran, in 1637. He studied painting at Madrid, under Francisco Rizi, whom he assisted in executing the scenes of the theatre of Buenretiro. He likewise painted, with Dionisio Mantuano,[2] the frescoes on the front of the palace of the Marquess of Los Balbases, and some others, by himself, in the conventual church of Victory, and in the hermitage of Our Lady of the Angels, near Getafe. Charles II. appointed him, on the 11th of September 1691, one of his painters, but without salary. He died at Madrid in 1703.

Isidóro de Burgos.

Isidóro de Burgos y Mantilla, probably a relative of the pupil of Velazquez,[3] painted, in 1671, a series of portraits of the Kings of Spain, from Henry II. to Charles II. inclusive, to adorn the apartments allotted to guests at the Chartreuse of Paular. They are designed with grace, says Cean Bermudez,

[1] *Catálogo* [1843], No. 57 [edition 1889, No. 699].
[2] Supra, p. 1145. [3] Ibid. chap. x. p. 867.

and agreeably coloured. The painter was likewise a poet, and printed a romance in honour of the statue of San Miguel, carved by Doña Luisa Roldan[1] for the Escorial.

Francisco Palacios.

Francisco Palacios, born at Madrid about 1640, entered the school of Velazquez, and early gave indications of talent for portraiture. But the death of his master, in 1660, leaving him without an instructor, he never attained to any distinction in art. Only one of his works fell under the notice of Cean Bermudez, a picture of the hairy St. Onophrius,[2] in the church of the female penitentiary. He died in 1676.

Gabriel de la Corte.

Gabriel de la Corte was born at Madrid in 1648, and studied painting under his father Juan, whose death, however, left him an orphan in his twelfth year. From that time he supported himself by copying the flower-pieces of Mario and Arellano, or by painting garlands as borders for the works of Castrejon[3] or Matias de Torres.[4] He painted flowers with considerable skill, but with little profit to himself, for he died poor in 1694. He was buried in the church of St. Sebastian, at Madrid.

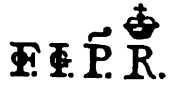
Francisco Ignacio Ruiz de la Iglesia.

Francisco Ignacio Ruiz de la Iglesia was born at Madrid about the middle of the seventeenth century.

[1] Infra, chap. xiv.
[2] Supra, chap. xii. p. 989.
[3] Supra, p. 1189.
[4] Ibid. p. 1207.

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He studied painting first under Camilo, and next in the school of Carreño, where he formed an intimate friendship with his fellow-disciple Cabezalero,[1] and imitated his style, with advantage to his own. But being afterwards employed with Donoso in painting the decorations for the public entry of Queen Maria Louisa, he adopted the somewhat hard and affected manner of that master. Still he enjoyed considerable credit; and being entrusted with the execution of a fresco in one of the Queen's ante-rooms in the Alcazar, he acquitted himself so well that he was made painter to the King on the 30th of December 1689. On occasion of the young Queen's death, he executed a good engraving of Churriguera's frightful catafalque,[2] erected for her obsequies in the church of the Incarnation, and six plates of emblems, for the historical notice of Maria Louïsa's last illness and funeral rites. These plates are signed with his initials, thus,



On the King's second marriage, he was again employed to paint a variety of decorative pictures for the entry of Queen Mariana of Neuburg, and to prepare some new scenery for the theatre of Buen-

[1] Supra, p. 1213.

[2] [Supra, p. 1211.]

retiro. He had been just promoted to the rank of painter-in-ordinary,[1] when death closed his royal master's melancholy career. Philip V. confirmed the appointment, and also made him deputy-Aposentador. He had the honour of painting several portraits of the new sovereign, for various public buildings, but none of them possessed much merit. In compliment to his adopted country, the French prince caused himself to be painted in the ruff of Castile, as the ultra-Spanish Charles assumed the Parisian cravat to please his Bourbon Queen.[2] Ruiz de la Iglesia attended his new lord to Barcelona in 1701, and attempted to follow him to Italy. The ship, however, had hardly left the port, when he was seized with sea-sickness of so desperate a character, that they put back and left him behind. He at first endeavoured to prosecute the journey by land, but failing in this, he returned to Madrid, and entered the service of the Queen-dowager. During his pangs on shipboard, his system had received a shock from which it never recovered, and he died in 1704, and was buried in the church of San Felipe Neri, where he had been a punctual attendant at religious rites. That church possessed a picture of St. Joseph

[1] *Pintor del Rey* seems to have been an honorary title largely bestowed; the *Pintor de Cámara*, or, as I have hitherto translated it, painter-in-ordinary, was a person of higher dignity, and a member of the royal household.

[2] Supra, p. 1198.

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painted by him; the church of San Gines had the dome of a chapel painted in fresco; in the convent of barefooted Carmelites were some portraits of friars, and in the hospital of Monserrate, a variety of frescoes, besides portraits of Philip V. and his first Queen, Maria Louisa of Savoy.

Disease of the kidneys cured by a miracle.

His friend Palomino concludes his life with an anecdote, "which," says he, "I must on no account omit, for the honour and glory of God and the saints."[1] Ruiz being afflicted with a severe pain in the kidneys, Palomino advised him to commend himself to St. Zoilus, the tutelary averter of nephritis, and procured for him, from Cordoba, some water from a well into which that particular portion of the martyr's own intestines had been thrown, thirteen centuries before, by his Pagan tormentors.[2] This holy water cure proving perfectly successful, Ruiz distributed the healing lymph amongst his friends, and Madrid soon rang with the praises of its medicinal virtues, and its pleasant smell, like that of amber water. This latter property, however, awakened the suspicions of Palomino, who had often drunk of the fountain itself at Cordoba, without being sensible of any peculiar sweetness of savour. He therefore privately sought out the carrier, and

[1] Palomino, tom. iii. p. 711.

[2] Tamayo Salazar, *Martyr. Hisp.*, tom. iii. pp. 640–2, where there is a short Latin hymn descriptive of this cruel martyrdom.

brought him to confess, how, having broken the bottle on the road, he had supplied its place with a flask of amber water of similar size, "which indeed shows," says the historian, "what can be done by good faith, and fervent devotion towards the saints."

Isidoro Arredondo.

Isidoro Arredondo was born at Colmenar de Oreja, in 1653. Having received some instructions in painting from one Juan Garcia, whose temper he found intolerable, he passed into the school of Francisco Rizi, where he speedily distinguished himself. His master, conceiving a great affection for him, married him to Doña Maria Veguillas, his adopted daughter, and at his death, in August 1685, left him his books, drawings, and other appliances of his studio. A few weeks previous to the latter event, Arredondo had been appointed, probably through Rizi's interest, honorary painter to the King. On the 11th of October, he had the usual salary of the post granted to him; and he afterwards became a great favourite with his royal master, who frequently made him presents from his privy purse. His principal works in the Alcazar, were two frescoes in the northern gallery, representing passages from the eternal story of Psyche, and the adornments of a cabinet in the Queen's apartments. He likewise painted some similar works at Buenretiro, and various decorations in

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distemper, for the entry of Queen Mariana of Neuburg, and other royal personages, into the capital. The church of San Salvador possessed two pictures by him, from passages in the life of St. Eloy, Bishop of Noyon, a miracle-working worthy of Limoges.[1] He died, while being bled, in 1702.

Sebastian Muñoz.

Sebastian Muñoz was born at Navalcarnero in 1654. His first master was Claudio Coello, in whose school he greatly distinguished himself, especially in pictures in distemper. His works in that style, on the arches and pavilions prepared for the entry of Queen Maria Louisa, were highly admired, and produced him a sufficient sum of money to defray the expense of a journey to Rome. There he entered the school of Carlo Marratti, and devoted himself, with considerable advantage, to the usual course of study in the galleries and academies. Returning to Spain in 1684, he took the road to Zaragoza, where he found Claudio Coello engaged on his works in the collegiate church for the Archbishop.[2] Towards these Muñoz lent his assistance, and painted a fresco for the chapel of St. Thomas of Villanueva. Master and scholar afterwards returned together to Madrid.

On his reappearance in the capital, Muñoz was

[1] Ribadeneira, *Fleurs des Vies des Saintes*, tom. ii. p. 568.
[2] Supra, p. 1195.

received with considerable attention, and obtained many orders. In the Alcazar he was soon called to paint, on the ceiling of the Queen's cabinet, a fresco on the subject of Angelica and Medoro, with a border of architectural decoration, the latter of which was designed in the worst taste of the time. He was next employed in the northern gallery, and was there seized with a severe illness, in which he received much kindness and some pecuniary aid from their Majesties. On his recovery, he painted, in 1686, an oil-painting of "Cupid with Psyche," and also the portraits of the Queen and some other personages of the court, with great success. He was appointed painter to the King on the 30th of August 1688.

Works at Madrid.

He afterwards painted eight pictures on the life of St. Eloy, which were placed in the church of San Salvador, on occasion of a festival held there by the goldsmiths in honour of that holy bishop, the patron of their craft. For the barefooted Carmelite friars he executed a large "Martyrdom of St. Sebastian," which was exhibited to the public in the streets on the feast of Corpus Christi, and in due time enriched the walls of the Louvre of Napoleon.[1] It is now the pride of the National Museum of Madrid, and remarkable, not only for its rich and splendid colour-

Pictures of St. Eloy,

St. Sebastian,

[1] *Notice des Tableaux*, 1815, No. 80, p. 70.

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and Queen Maria Louisa dead.

ing and the lofty beauty of the martyr, but as the latest work of first-rate merit produced by the pencil of Castile. On the death of Queen Maria Louisa, he was employed by the shod Carmelites to paint her portrait, in her coffin, as she lay in state beneath her canopy in the church of the Incarnation. This difficult subject they rendered yet more trying, by requiring the coffin to be placed exactly in the centre of the canvas, and at right angles to the plane of its surface, so that the foreshortening of the figure demanded all the skill of a Cambiaso. Muñoz was not successful in depicting the beautiful dead, or at least in satisfying the friars, who would not have admitted the picture to its place on their walls but for the suggestion of another artist, that the portrait of the living Queen should be painted on a medallion upheld by cherubs in one corner of the canvas. This addition Muñoz accordingly made, and the work was accepted by the Carmelites, from whose desolated cloisters it has passed into the National Museum.

Works at the Alcasar,

and church of Atocha.

On the King's second nuptials, Muñoz was appointed to paint, from a design of Coello's, a fresco in the unfruitful marriage-chamber of the mourning bridegroom. He was afterwards chosen to restore the frescoes of Herrera on the dome of the church of Atocha, and he was thus employed on Monday in Holy Week 1690, when he fell from

Death.

the scaffolding, and was taken up dead. Unlike Our Lady of Nieva, who restored life to a painter that had met with a similar calamity in her service,[1] the swart Virgin of Atocha left him to his fate, perhaps because of his breach of a holy day. The monks of the convent, however, buried him with great pomp in their chapter-room, and the King gave his widow five-and-twenty doubloons, to buy mourning, and an annual pension for life. His fellow-scholar, Ruiz de la Iglesia, finished a picture, of which he had only executed the outline, the "Martyrdom of St. Andrew," for the church of Casarubios. A portrait of Muñoz, by himself, a dark pleasing head, is the sole specimen, in the Royal Gallery of Spain,[2] of the last Castilian pencil that promised to maintain the fame of El Mudo and Velazquez.

Juan Cano de Arevalo.

Juan Cano de Arevalo was born at Valdemoro in 1656, and became a scholar of Francisco Camilo. His forte lying in designing small figures and groups, he became a painter of fans. The fashionable world, however, of Madrid thought, as the English Fontaine afterwards sung, that

> "Gay France should make the Fan her artists' care,
> And with the costly trinket arm the fair."[3]

[1] Villafañe, *Milagrosas Imagenes*, p. 372.
[2] *Catálogo* [1843] No. 312 [edition 1889, No. 853].
[3] Gay, *The Fan*, book iii.

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Cano was therefore forced to win his way by stratagem. Shutting himself up in his studio for a whole winter, he brought out his accumulated labours, with the swallows, as an assortment of fans fresh from France, a trick perfectly successful, and doubtless often practised by ingenious artists at Paris, since Spanish fans became the rage with Transpyrenean ladies. The truth, however, soon oozed out, but his wares, having become popular, continued to find purchasers, and he was even appointed fan-painter, *abaniquero*, to the Queen. Being an expert master of the rapier, as well as of the miniature pencil, he wasted much of his time in fencing, and in the company of ruffling idlers. Quarrelling with one of these about a seat at a bull-feast, at Alcalá de Henares, he sent him a challenge when the sports were over. The parties met, each attended by his second, and Cano proved himself the more dexterous swordsman. But his adversary, apprehending this result, had provided two ruffians, who rushed from their ambush at the critical moment, and in spite of the fan-painter's gallant defence, inflicted upon him a severe thrust in the chest. His friend conveyed him to the inn, where the wound was sufficiently healed to admit of his removal to Madrid. But mortification ensued soon after his return home, and he died in 1696. Although his chief excellence lay in miniature

painting, he sometimes executed larger works. At Alcalá he assisted a brother artist in some altar-pieces for the Jesuits' college and the church of S^ta^ Maria,[1] that being the business, perhaps, which led him to his fate. He also furnished some works in distemper to the parish church of his native Valdemoro. At the death of Queen Maria Louisa, he designed a strange allegorical picture which represented that princess as a glorious winged spirit, surrounded with a halo of rays, each containing a text allusive to one of her many virtues. It was hung like a canopy over the coffin, within Churriguera's grotesque catafalque, and was afterwards engraved by Gregorio Fosman for the work of Vera Tassis.[2] The plate bears Cano's artistic monogram . But neither these nor his oil-pictures equalled his feats upon fans. The latter were so exquisite in their finish, that Palomino assures us he carefully preserved a fan, presented to his wife, by Cano. When too old to be worn by the lady at church or on the Prado, it became a "precious jewel[3] in the cabinet of her husband."

[1] Six of his pictures still remain in the high-altar of the church of S^ta^ Maria at Alcalá de Henares, though in a ruinous and ragged condition. They represent the Adoration of the Kings and of the Shepherds, "Our Lord presented in the Temple," "The Annunciation of Our Lady," the "Visitation of Elizabeth," and the "Birth of Our Lady." The last is the best, though all are poor.

[2] [Supra, p. 1211, note 2.]

[3] Palomino, tom. iii. p. 665.

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Manuel de Castro.

Manuel de Castro was a native of Portugal, and a scholar of Claudio Coello at Madrid. Two pictures, of Our Lady attended by a company of angelic choristers, and of the Redemption of captives, painted for the convent of Trinity, and a fresco executed on a chapel dome in the convent of Mercy, at Madrid, attracted so much attention, that he was made painter to the King in 1698, in the place of Bartolomé Perez.[1] He painted various other works in the churches of San Juan de Dios and San Felipe Neri, and died at Madrid in 1712. His drawing, says Cean Bermudez, was often incorrect, and his compositions very unequal in merit.

Theodoro Ardemans.

Theodoro Ardemans was born at Madrid in 1664. His father was a German, and a soldier in the noble German guard, in which the son likewise served. Early inclination, however, led him to become a painter in the school of Coello, and a student of mathematics and architecture. One of the first of his known works is the title-page of the first edition of Solis's history,[2] which he designed in 1684. In 1689, he was a successful candidate for the place of master of works to the Cathedral of Granada, and he resided for two years in that city,

[1] Supra, p. 1215. Peres was killed in 1693, so that, perhaps, was the year of Castro's appointment; Cean Bermudez, however, has it 1698, and does not correct that date in his errata.

[2] *Historia de la Conquista de Mexico*, por Don Antonio de Solis, fol. Madrid, 1684.

where he distinguished himself, as well in civil engineering as in painting, in which he was held, in popular estimation, to surpass the native artist Bocanegra. In 1691 he returned to Madrid, to supply the place of master of works to the municipality, during the illness of the actual functionary; three years later he was appointed to the same post by Toledo; and in 1700 he obtained it in the capital. In 1702 Philip V. named him superintendent of works at the Alcazar, with an annual salary of 400 ducats, and in 1704 he succeeded Ruiz de la Iglesia as painter-in-ordinary, and received, besides, a key as deputy-Aposentador. These various employments he held till his death, on the 15th of February 1726, when he was interred in the church of the Capuchins, on the Prado. The works of his pencil were not numerous, as much of his time was devoted to architecture; but Cean Bermudez praises his fresco on the ceiling of the sacristy of the Franciscans of the third order at Madrid, representing the patron saint in a chariot of fire. For Don Antonio de Ubilla's account of the progresses of Philip V.[1] he furnished a picture or drawing of that young sovereign prancing triumphantly beneath a group of

[1] *Succession de el Rey D. Phelipe V.; Diario de sus viages desde Versalles á Madrid el que executo para su felix casamiento; jornada á Napoles, &c. y su buelta á Madrid;* 4to, Mad. 1704. A very handsome volume, with many plates and plans.

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allegorical figures in the clouds, which was engraved in France by Edelinck. He designed the catafalques erected in the church of the Incarnation for the funeral honours of the Dauphin in 1711, and of Queen Maria Louisa of Savoy in 1715, and he gave plans for the collegiate church and high-altar, and great part of the palace and gardens, of San Ildefonso, in 1719, and for the church of San Millan, at Madrid, in 1722. He was likewise an author, and published at Madrid, in 1719, remarks on an architectural work by Juan de Torija,[1] and in 1724 a treatise on matters connected with civil engineering.[2] Lastly, he furnished in 1725, to Palomino, an encomiastic preface prefixed to his second volume, in which he has the effrontery to praise his prosy friend for the terseness of his style.

Juan Bautista Medina, or Sir John Medina of Scotland.

The catalogue of the Castilian painters during this reign must close with the name of an artist whose life was passed entirely in foreign climes. The father of Juan Bautista Medina was a Spanish captain, a native of Asturias, and settled at Brussels, where the son was born in 1659, and instructed in

[1] *Declaracion y extension sobre las ordenanzas de Madrid, que escribió Juan de Torija y de las que se practicaban en Toledo y Sevilla, con algunas advertencias à las alarifes.* Madrid, 1719. Torija's original work is entitled *Tratado breve sobre las ordenanzas de la Villa de Madrid y policia della*, 4to, Mad. 1661.

[2] *Fluencias de la tierra y curso subterráneo de las aguas*, Mad. 1724. Neither of these works are mentioned by Nic. Antonio.

painting by Duchatel.[1] While still young he married a Flemish wife, named Joan Mary Vandael. In 1686 he came to England, and having painted portraits there for some years, he was invited to Scotland, in 1688 or 1689, by David, fifth Earl of Leven, who procured for him promises of business beyond the Tweed to the value of £500. "He went thither," says Walpole, "carrying with him a large number of bodies and postures to which he painted heads," as sitters offered themselves. By this summary process, in less than a quarter of a century, he had limned, as it was called, half the nobility, and scattered his works over most of the country mansions of Scotland. The Earl of Leven alone, the descendant of his early patron, possesses no less than twenty of his portraits. Amongst these are three of the fifth Earl, two of his Countess Lady Anne Wemyss, and one of his father, George, first Earl of Melville, Secretary of State for Scotland after the Revolution.[2] Of the beauties of the family, for whose fair heads Medina had the honour of finding bodies, the most pleasing are a pretty Lady Balgonie, of the house of Northesk, and the lovely Margaret Murray, wife of Lord Strathallan slain at Culloden, and herself imprisoned in Edin-

[1] Walpole, *Works*, vol. iii. p. 375.

[2] At Melville House, Fifeshire. See also supra, chap. xii. p. 1067, note 2.

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burgh Castle for her Jacobite loyalty.[1] The first Duke of Argyll was also one of his patrons, and he painted a large and excellent picture of that nobleman, with his two sons, both Dukes in their turn, John, who claimed the victory of Sheriffmuir, and lives in the lines of Pope and the romance of Scott, and Archibald, better known as Lord Ilay, and Walpole's Viceroy beyond the Tweed. The Highland heads of these chieftains Medina fitted upon Roman bodies, and he represented the sire, in boots of lustrous brass, giving a laurel wreath to his eldest boy, thus vindicating his claim to the national faculty of second-sight, as "he stands pictured amongst his armed ancestors"[2] at Inverary. Medina also painted a large family-piece for George, first Duke of Gordon, the "gay Gordon" who held out Edinburgh Castle for James II. It contained that gallant nobleman himself, who has been described by a contemporary as "a very fine gentleman, handsome, and made for the company of ladies, but somewhat finical,"[3] his son, Lord Huntly, and his daughter, Lady Jane, wife of the Duke of Perth of 1715. At Edinburgh, where he resided, he executed the indifferent portraits of the members

[1] Douglas's *Peerage of Scotland*, by J. P. Wood; 2 vols. fol., Edin. 1813, vol. ii. p. 552.

[2] Jeremy Taylor, *Holy Dying*; *Works*, vol. iv. p. 342.

[3] Macky, *Hist. of Rebellion*, quoted by Douglas, *Peerage of Scotland*, vol. i. p. 654.

of the College of Surgeons, which may still be seen in their hall. Amongst these, the witty physician Pitcairne has the only remarkable name, and George Dundas the most pleasing physiognomy. Knighted by the Lord High Commissioner Queensberry, Sir John Medina was the last man upon whom the honour was conferred in Scotland before the union. He afterwards paid a short visit to England, when he most probably designed his twelve plates for the fine but inaccurate edition of Milton's "Paradise Lost," published by Tonson, in 8vo, in 1705. In these he displayed no very high powers of appreciating his author, but they were thought worthy of being reproduced in a smaller form.[1] He likewise drew some illustrations for Ovid's "Metamorphoses," which were not, however, engraved.

Death.

Returning to Scotland, he died on the 5th of October 1710, and was buried on the north side of the Greyfriars' churchyard at Edinburgh, where no stone has yet been raised, nor line carved to his memory. By his will, still extant,[2] it appears that Lady Medina survived him, and that he left by her two sons and four daughters; so that if Walpole be

Will.

[1] As in Tonson's 12mo edition, 1711.

[2] For the copy of it from which I have extracted these particulars, I am indebted to the kindness of Mr. David Laing, of the Writers to the Signet's Library at Edinburgh. It has enabled me to give Medina's full Christian name and the name of his wife, and also to correct Walpole's error in stating 1711 as the year of his death.

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correct in his assertion that he was the father of twenty children, fourteen of them must have gone before him to the grave. His whole property, including his furniture and wardrobe, which is minutely catalogued in the will, from his silver tankard and silver-handed sword, to his "peuther stoups" and "pair of boots, very old," is valued at £13,130, 16s. 8d. Scots, or somewhat less than £1,100 sterling. Many of his noble employers, amongst whom were Lords Erroll, Rothes, and Blantyre, owed him small sums, and he held the bond of his patron Lord Leven for £138 sterling. His studio contained a considerable number of pictures, and the sums attached to each enable us to judge of his prices. The highest, a portrait of the Countess of Crawford and son, is valued at £10 sterling, the lowest are copies of his own works, which are numerous, and seldom exceed £3. Several pictures on historical subjects are also entered in the inventory, such as "Adam and Eve driven out of Paradise," "Venus and Adonis," "Lucretia," "Rosamond with a Cup," and the like. The portrait of Sir John, a pleasing countenance embowered in a flowing wig, may be seen at Florence, amongst the effigies of painters painted by themselves. It was presented to the Grand Duke by the Duke of Gordon.[1] Another,

[1] It is engraved amongst the *Ritratti dei Pittori*, of which it forms No. 192.

painted in 1708, exists in the Surgeons' Hall at Edinburgh, and was badly engraved for Walpole and Pinkerton.[1] Lord Wemyss possesses a picture of two of Medina's children, painted by their father, a boy and girl, rather plain than pretty, leaning over an open book.

Style.

Medina's abilities as an artist were considerable, and he was certainly the Kneller of the North. His ladies are often pleasing and graceful, and his lords have some variety of expression, in spite of their wearisome sameness in panoply and periwig. He painted hands, however, very ill, and his works are very unequal in merit, perhaps because, like Giordano,[2] he took pains with each according to the price he was to receive. Or perhaps his reputation, like that of Morales, has suffered by the daubs of his son and grandson, both of whom bore the name of John, and followed his profession of limner.[3] Neither of these artists rose above mediocrity. They both died at Edinburgh, the first on the 1st of December 1764,[4] the second on the 27th of September 1796. The latter resided some time in London, and was an exhibitor at the Royal Academy, in 1772 and 1773.[5]

His son and grandson.

[1] Pinkerton's *Scottish Gallery*, 8vo, London, 1799.
[2] Supra, p. 1168.
[3] Supra, chap. v. p. 277.
[4] *Scots Magazine*, 1764, p. 632.
[5] Edwards' *Anecdotes of Painting*, 4to, London, 1808, p. 240.

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Engravers. Gregorio Fosman.

The art of engraving did not boast of any remarkable professor during this reign. Gregorio Fosman, or Fortsman, was perhaps the best. Amongst his earlier works were a title-page to the "Life of St. Domingo de Silos," published by Fray Ambrosio Gomez de Salazar in 1653,[1] and a portrait of Archbishop Manso de Zuñiga, to whom the volume was dedicated; and a retablo title to Ximena's "Catalogue of the Bishops of Jaen," published in 1654.[2] In 1677 he produced a very elaborate title-page for Gandara's volume on the glory of the Church in Galicia;[3] and in 1680, a print of the *Auto-de-fé*, held in the Plaza-Mayor of Madrid, in the presence of the King, on the 30th day of June in that year. He likewise executed, in 1690, one of the plates for the work by Vera Tassis on the obsequies of Queen Maria Louisa;[4] and a print of St. Francis Xavier; and in 1697, the portrait of Cardinal Henrique Norris, whom he represented as offering his book, called "Vindiciæ Augustinianæ," to St. Augustine seated in a car drawn by eagles.

Marcos de Orozco was a priest, who resided at

[1] *El Moisen Segundo, nuevo Redentor de España, nuestro Padre Santo Domingo Manso, clamado Santo Domingo de Sylos; su vida virtudes y milagos;* fol. Madrid, 1654.

[2] *Catálogo de los Obispos de las Iglesias Cathedrales de la diocesis de Jaen y annales ecclesiasticos de su obispado,* fol. Madrid, 1654.

[3] *El Cisne occidental que canta las palmas y triunfos ecclesiasticos de Galicia,* 2 tom. 1677.

[4] Supra, p. 1138.

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Marcos de Orozco.

Madrid, and there practised the art of engraving with great industry and considerable talent. His name appears more frequently than that of any other artist on the ornamental title-pages of books published in this reign. For Veitia Linage's work on the West Indian colonies,[1] he executed in 1671 a very curious one. At the top of the page are seated, on one side, the Catholic sovereigns Ferdinand and Isabella; on the other, their reigning descendant Charles II., and his mother the Queen-dowager; and beneath there is a view of the ocean and shipping, with Chimborazo in the distance, closed at the sides by pillars, between which are posted Columbus and Cortes in complete armour. Coats of arms and texts from the Vulgate garnish the whole. The execution of this plate is inferior to that of the title-page to Ortiz de Zuñiga's "Annals of Seville," published in 1677, which is probably the best work of Orozco's graver. In 1680 he executed a title-page containing the royal arms, and the curious folding plan, for the authorised history of the great *Auto-de-fé*, at Madrid.[2] In 1682, he engraved a Crucifix and angels bearing shields charged with episcopal devices, designed by Ximenez Donoso, and prefixed to an official account of the

[1] Supra, chap. xii. p. 1075.

[2] *Relacion histórica del Auto general de Fé, que se celebró en Madrid este año de* 1680; 4to, Madrid, 1680. The plan faces p. 144.

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synod held at Toledo in that year. Eight years later, in 1696, he executed a title-page, containing effigies of the seven first canonised bishops of Spain, for Don Pedro Suarez's "History of the United Sees of Guadix and Baza;"[1] and in 1697, "Our Lady of the Forsaken," and the arms of Archbishop Rocaberti of Valencia, for Don Felipe Fermin's treatise of minor benefices.[2] He was likewise the author of many devotional prints, such as the portrait of St. Francis of Sales, executed in 1695, and that of Bishop Crespi de Borja of Orihuela,[3] in 1664, one of his poorest and probably earliest works.

Sculptors. Eugenio Gutierres de Torices.

The few sculptors of Castile in this reign remain to be noticed. Fray Eugenio Gutierrez de Torices, a native of Madrid, became a friar of the Order of Mercy in 1653. He beguiled the tedium of the cloister by modelling figures, flowers, and fruits, in coloured wax, an art in which he arrived at a high degree of perfection. The painters, Colonna and Mitelli, visited him in his retreat, and pronounced him, says Palomino, "a miracle of nature,"[4] a favourable opinion to which he owed

[1] *Historia del Obispado de Guadix y Baza.*

[2] *Tractatus de Capellaniis, seu beneficiis minoribus.* Neither of these works are mentioned by N. Antonio.

[3] Afterwards prefixed to his life, *Vida del Venerable Señor D. Luis Crespi de Borja*, por el P. Fr. Tomas de la Resurreccion; 4to, Valencia, 1676.

[4] Palomino, tom. iii. p. 672.

much notice and patronage at court. He died very old, and with a high reputation for sanctity, in his convent in 1709. The sacristy of the present chapel-royal attached to the palace at Madrid possesses, or once possessed, a group of his, representing Our Lady of Mercy appearing to the founder of the Order, and an oratory at the Escorial, a figure of St. Jerome.

Josef de Churriguera.

Josef de Churriguera was a native of Salamanca, where he studied sculpture and architecture to such excellent purpose, that after-times have agreed to call any work, in either of these arts, Churriguresque, which is especially preposterous and extravagant. Being a favourite with the doctors of the learned city, he came, strongly recommended by them, to Madrid about 1688. On the death of Queen Maria Louisa, in 1689, he was a candidate, with Claudio Coello and many other artists, for the honour of designing the catafalque for her obsequies, in the church of the Incarnation; and his plan, being preferred, was executed under his own eye. It was an edifice of three storeys, a confused mass of fantastic pillars and broken cornices, surmounted by the figure of Death sitting astride on a globe, from which he cuts with his scythe a crowned fleur-de-lys, emblematic of the Queen. On the dome which overhung the coffin, was spread out Cano de Arevalo's allegorical synopsis of her

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virtues,[1] and the exterior was adorned with skulls, crossbones, and skeletons, and other ghastly trophies of the tomb. It was engraved by Ruiz de la Iglesia for the work of Vera Tassis y Villaroel. Churriguera was appointed assistant draughtsman in the office of royal works in 1690, without salary, which favour was conceded to him in 1696. In the capital, he built a new portal to the church of St. Sebastian; he began the church of San Cayetano, and he built a palace for Don Juan de Goyeneche on the site now occupied by the Academy of St. Ferdinand. He executed various pieces of sculpture for altars of churches and convents, of one of which, a statue of St. Augustine in San Felipe el Real, Cean Bermudez remarks that it has been abused more than it deserves. He died in 1725, opportunely for his reputation, while engaged in building the church of Santo Tomas, for soon after that the work had devolved on his sons Gerónimo and Nicolas, the dome fell, and crushed many of the workmen, and worshippers whom a festival had attracted to the unfinished temple.[2]

Catalonia and Aragon.

Fray Joaquin Juncosa.

Catalonia and Aragon, as usual, have few artists of importance. Joaquin Juncosa was born in 1631 at Cornudella, near Tarragona. He was the son of one Juan Juncosa, an indifferent painter, who had

[1] Supra, p. 1231.

[2] *Los Arquitectos*, tom. iv. p. 103.

studied at Jaen, and Mariana Domadel, a native of that city. Learning from his father all that he could teach, he speedily excelled him in his art, and early acquired so high a reputation for decorative painting, that the Marquess of La Guardia employed him to execute four large pictures, on classical subjects, for the municipality of the town of Cagliari, in Sardinia. On the 21st of September 1660, he became a lay-brother in the Chartreuse of Scala Dei. There he painted, for the chapter-room, a series of Carthusian worthies, and the Nativity and Coronation of the Virgin, and other works, for the church, in which he displayed so much skill, that his prior, Fray Jayme Cases, sent him to study at Rome. He returned in due time with considerable improvement, and painted many works for his own monastery, for the hermitage of Reus, the Chartreuse of Montealegre, and other religious houses. The Prior Cases seems to have allowed him, in consideration of his artistic skill, many indulgences which his successors were not disposed to continue. Teazed with perpetual interruptions, he was so provoked on one occasion by a summons to the choir, while giving vent to the fine frenzy of composition, that he threw off his robe and fled to Rome. The Pope gave him absolution for the offence, and permitted him to live, unmolested by his brethren, in a hermitage without the walls, where he died in

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1708. Cean Bermudez notices, as one of the best of his works, a picture of St. Bruno reading the rules of his order to his first monks, which hung in the hospice maintained at Barcelona by the Carthusians of Scala Dei. He praises the correctness of his drawing, and the strength and brilliancy of his colours.

Dr. Joseph Juncosa.

Joseph Juncosa, cousin of Fray Joaquin, was likewise born at Cornudella, and instructed in painting by Juan Juncosa, his uncle. He also devoted himself to the study of theology, and took priest's orders; he obtained the degree of doctor; and he preached, with considerable unction, in the Cathedral of Tarragona. Preferring the easel to the pulpit, he was still better known by his pictures than by his sermons, and perhaps left behind him more of the former than any other artist of Catalonia. In 1680, he assisted Fray Joaquin in painting the hermitage of Reus, and afterwards in various works at Scala Dei. Two years afterwards the canon Diego Giron de Rebolledo employed him to paint a series of frescoes representing the life of the Virgin, in the chapel of the Conception, which he had just founded in the Cathedral of Tarragona, and paid him 400 doubloons for his labour. These frescoes disappeared, however, in six years, in consequence of the dampness of the church, or the badness of the materials with which they had been executed,

and Juncosa was paid 274 Catalonian pounds for repainting the subjects on canvas. The Archbishop Josef Sanchis ordered him to paint for the chapel of S^ta^ Tecla, in the cemetery, the martyrdoms and other passages in the life of that celebrated virgin. Tecla was a beautiful girl of Iconium, who was converted by St. Paul, and thereupon refused to marry her betrothed lover. Condemned to die for her contumacy, fire would not burn, wild beasts devour, nor vipers sting her; and after a life of solitude and miracles, she died a maid in her ninetieth year.[1] By the order of the Archbishop, Juncosa also painted various pictures of San Pedro Nolasco, and other companions of his order, for the convent of Mercy. He died early in the eighteenth century at Tarragona. His works, especially his portraits, were not without merit; but they are less esteemed by Cean Bermudez than those of Fray Joaquin.

Bastard of Palma.

About the end of the century, Palma, the capital of Majorca, had a painter named Bastard, who painted a large picture, not without merit, and representing Our Lord served by angels in the desert, for the Jesuits' college. No record has been preserved of any other work of his pencil, or fact of his life.

Fray Salvador Illa, a Carthusian at Scala Dei, who

[1] Villegas, *Flos Sanctorum*, p. 455. See also *Handbook* [1845] p. 475 [edition 1855, p. 403].

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Fray Salvador Illa.

there took the vows in 1684, and died in 1730, carved the columns of the high-altar, and executed some figures of prophets, in white stone, for the sacristy of the conventual church.

Francisco Vera Cabeza de Vaca.

Francisco Vera Cabeza de Vaca was born of a distinguished family at Calatayud about 1637, and began life as page to Don Juan of Austria, at Zaragoza. The example of this tasteful master,[1] and the instructions of Josef Martinez,[2] made him a skilful amateur painter, especially of portraits. When Don Juan went to Madrid to assume the reins of government, Cabeza de Vaca did not accompany him thither, but returned to his native city. There he spent the remainder of his days in the practice of piety, and in painting pictures to adorn his own mansion or the houses of his friends, or by offerings to the poorer churches. By his alms-deeds and godly deportment, and his devout habit of preparing himself for artistic labour by confession and the Eucharist, he gained a high reputation for holiness. It was said that the Blessed Virgin herself stood by his easel and unveiled her celestial charms, that he might pourtray her in a picture of the Holy Family, which was afterwards jealously preserved and ardently adored in the convent of the Sepulchre. This is the last time that the Queen of

[1] Supra, p. 1127.

[2] Ibid. chap. x. p. 884.

Heaven is recorded to have vouchsafed a visit to the studios of Spanish men. The favoured artist died at Calatayud in 1700.

Francisco de Artiga.

Francisco de Artiga, a gentleman of Huesca, was a good mathematician, and an excellent amateur architect, painter, and engraver. He designed the plan and superintended the construction of the University of Huesca, a building with a florid portal and an octagonal Doric court, of which he also executed an engraving; and he engraved in 1681 the plates for his fellow-townsman Lastanosa's treatise on the coins of Aragon,[1] besides several devotional prints. Amongst the latter there is a graceful representation of S^ta. Orosia, whose holy dust is the pride and Palladium of Jaca, with a view of that dull old city and the impending peak of Peña de Oroel in the distance. A monument of his skill as an engineer still exists in the great dam at Pantano, by which the waters of the Huela are distributed over the corn-lands and olive-groves which lie between Huesca and the lower Pyrenees. He likewise wrote a treatise on fortification, a work on mathematics, an essay on Spanish eloquence, and a comedy, none of which has ever been printed. His death took place in 1711, at Huesca, in whose university he founded a mathematical professorship.

[1] *Tratado de la Moneda Jaquesa y de otras de oro y plata del reyno de Aragon*, 4to, Zaragoza, 1681.

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Engraver. Juan de Renedo.

Juan de Renedo was an engraver of some merit who flourished at Zaragoza, and engraved, in 1666, a bold title-page, adorned with heraldic and allegorical devices, for Sayas's "Annals of Aragon."[1]

Gerónimo Secano.

Gerónimo Secano was born at Zaragoza in 1638, and acquired a knowledge of painting, partly there and partly at Madrid. He painted with great success at Zaragoza, where his best works adorned the church of San Pablo and the city hall. At fifty years of age he turned his attention to sculpture, and practised that art also with reputation till his death, in 1710.

Fray Antonio Martinez.

Fray Antonio Martinez was son of Josef Martinez, painter to Philip IV.[2] Born in 1638, at Zaragoza, he studied painting, first with his father in that city, and afterwards at Rome. On his return he assisted his father in many of his works. In 1690 he took the habit and vows of a lay Carthusian, in the monastery of Aula-Dei, where he painted some creditable pictures from the life of St. Bruno, and died.

Bartolomé Vicente.

Bartolomé Vicente was born near Zaragoza about 1640, and studied painting in the school of Carreño, at Madrid. He is said to have spent no less than

[1] *Anales de Aragon desde el año* 1520, *hasta el de* 1525; escrivialos Don Fran^co^ Diego de Sayas Rabanera y Ortubia, Chrónista del Rey; fol. Zaragoza, 1666.

[2] Supra, chap. x. p. 884.

seven years in copying pictures at the Escorial, and to have formed his style upon the works of the Bassanos. Returning to Zaragoza at a mature age, he passed the rest of his life in painting easel pictures, especially landscapes, with great taste and reputation, and in studying mathematics. He sometimes also painted in fresco, and a specimen of his skill in that branch of art, executed for the convent of barefooted Augustines, was held in high estimation. Some of his works found their way to the cloisters of the Jeronymite friars at the Prado, near Valladolid. He died at Zaragoza in 1700.

Francisco Plano.

Francisco Plano, a native of Daroca, flourished as a painter towards the close of the seventeenth century, at Zaragoza. His works were chiefly architectural decorations, executed in fresco or distemper, with so much taste and spirit that Palomino pronounces him not inferior to Colonna and Mitelli on their own ground.[1] Ponz notices some paintings, in distemper, by him, in the sacristy of the church of Our Lady of Portillo, at Zaragoza; and an altar-piece in oils, representing the battle of Clavijo, in the church of Santiago at Daroca.[2]

Sculptor. Juan de Rebenga.

Juan de Rebenga was a gentleman of Zaragoza of good family, who studied sculpture at Rome

[1] Palomino, tom. iii. p. 680.

[2] Ponz, tom. xv. pp. 57, 241. In the latter passage he erroneously styles him *Ambrosio*.

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for some years, and afterwards established himself at Madrid. Choosing to play the man of fashion, however, rather than to work as an artist for his bread, he soon spent his moderate patrimony, and at last died in a public hospital, in 1684. His works were generally modelled in wax, and of a small size; the largest and most important being the graceful figure of Our Lady, hewn in stone, and placed over the door of the church of the Angels' nunnery, at Madrid.

Miguel Serra of Marseilles.

One painter, Miguel Serra, remains to be noticed, who owed his birth to Spain, but spent his life and displayed his genius chiefly in France. Born in Catalonia about 1653, he ran away, when only eight years old, from his mother's house, which her bad temper and third marriage had rendered intolerable. He found his way to Marseilles, and means, at first, of becoming the scholar of an indifferent painter in that city, and afterwards of seeking better instruction at Rome. At the age of seventeen he returned to Marseilles, and established his reputation by executing an altar-piece, representing St. Peter Martyr, for the church of the Dominican friars. From that time he was largely employed by the clergy of Provence, and began to grow rich and famous. He sent a picture to the Academy of Paris, and was immediately elected a member of that body, and appointed painter to the King. Like Giordano,

his fancy and his brush were equally ready and nimble; and it is related that some country church-wardens calling on him one morning to order a picture for their high-altar, he invited them to stay to dinner, and, leaving them to take the air in his garden, executed the required altar-piece before the meal was served. Some of his best works were painted for the nunnery of S^te. Claire and the church of S^te. Madeleine at Marseilles, others for the Carmelite friars of Aix, and many more for private persons.

Noble conduct during the plague.

In 1720 and 1721, memorable in the annals of Provence as the years of the great plague,

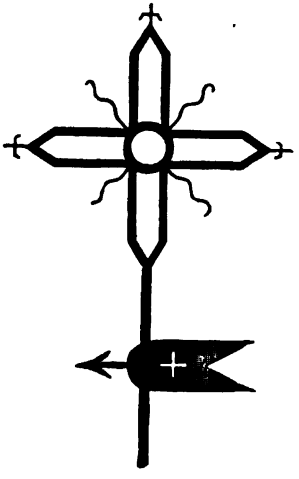
> "When nature sicken'd and each gale was death,"[1]

the Spanish painter earned a fame, which genius cannot give, by the noble devotion with which he walked in the footsteps of "Marseilles' good bishop," Henri de Belsunce. Amongst scenes of horror, such as that which the pencil of Gerard has delineated in the city hall, he played the part of the good Samaritan, tending the dying, burying the dead, and giving the savings of his life to relieve the woes of the widow and the orphan. When the calamity was past, he painted two pictures on the frightful subject, and sent them to Paris, to his son, for

[1] Pope, *Essay on Man*, Ep. iv. v. 108.

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presentation to the Regent, Philip Duke of Orleans. The youth, however, basely betrayed the trust reposed in him, and sold them for his own profit at the fair of St. Germain's, a proceeding which, amongst the artists of the capital, injured the reputation of the unconscious sire. The latter died soon afterwards at Marseilles in 1728.



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